Interior Decorations Number

VOGUE

August First, 1919
Price 35 cts.

3441

The Vogue Company
CONDE NAST Publisher

Patrician Dresses
for the woman of ultra distinction in dress
AN exquisite Paulette frock, richly embroidered, that exemplifies the exclusive distinction of Patrician models for fall.....
Sold by one good shop in most cities. If you cannot find them write us for the Patrician Style Portfolio, giving your dealer's name.
MANNIE SOLOMON COMPANY, Inc.
Patrician Dressmakers. 31 E. 31st St., N.Y.
PATRICIAN DRESSES

Haas Brothers

producers of

Distinctive Dress Fabrics

Kitten's Ear Crèpe *Kitten's Ear Brocade*

Fabrics for that really smart afternoon frock, dinner dress, or evening gown you're planning.

"Kitten's Ear Crepe" is a crepe-satin as soft as its name implies, with unusual draping qualities.

"Kitten's Ear Brocade" has the same lovely texture as "Kitten's Ear Crepe" plus a self-crepe pattern on the satin ground.

All the new daytime and evening colors now ready.

You will find the name on the selvage.

FIFTH AVENUE ~ NEW YORK

VOGUE is published on the first and fifteenth of each month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $12.00 a year in advance. Entered as second class matter February 16, 1916, at the Post Office, N. Y., under act of March 3, 1879.

These new and becoming

DAHLIA HATS

are delightful, blossoming versions of the very latest hat ideas —each one a genuine achievement— charming in color, fabric and shapeliness.

J. I. GUEDALIA CO.
Originators
15-17 West 36th Street **New York**

This special group of DAHLIA HATS will be found on sale at the following stores:

ALBANY, GA.
Rosenberg Bros.
ALBANY, N. Y.
M. & M. McQuade
AMSTERDAM, N.Y.
Moyer's
ANNISTON, ALA.
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HELENA, MONT.
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HOT SPRINGS, ARK.
Simon Mendel
HOUGHTON, MICH.
M. Levine
HOUSTON, Texas
Levy Bros. D. G. Co.
INDIANAPOLIS, IND.
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JACKSON, MICH.
Lucille Shop
JACKSON, TENN.
Mrs. J. W. Dickinson
JOPLIN, MO.
Ramsay D. G. Co.
KNOXVILLE, TENN.
M. B. Arnstein & Co.
LITTLE ROCK, ARK.
Gus Blass D. G. Co.
LOGANSPORT, IND.
The A. Grube Co.
MACON, GA.
W. A. Doody Co.

These hats will be shown exclusively in your city at the store mentioned below.

DAHLIA HATS are smart and correct in every style feature and are moderately priced. See them.

J. I. GUEDALIA CO.
Originators

15-17 West 36th Street **New York**

This special group of DAHLIA HATS will be found on sale at the following stores:

MEMPHIS, TENN.
The John Gerber Co.
MEXICO CITY, MEX.
A. Trianon
MILTON, PA.
Seidel & Spangler
MILWAUKEE, WIS.
Gimbel Bros.
MINNEAPOLIS, Minn.
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The John Murphy Co., Ltd.
MORGANTOWN, W.VA.
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NEWARK, N. J.
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Lord & Taylor
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Watt Rettew & Clay
OTTAWA, ONT., CAN.
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PETERSBURG, VA.
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Gimbel Bros.
PHOENIX, ARIZ.
M. Goldwater & Bro.
PINE BLUFF, ARK.
Mc. Ewens Spec. Store
PITTSBURGH, PA.
Kaufman's Dept. Store
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H. S. Levy
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Gladding D. G. Co.
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ROCHESTER, N. Y.
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Maas Bros.
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Murray Kay Co., Ltd.
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Jones Millinery
WORCESTER, MASS.
S. Marcus Co.
YOKOHOMA, JAPAN
Arthur & Bond
YORK, PA.
The Bon Ton
YOUNGSTOWN, OHIO
Strouss Hirschberg Co.
ZANESVILLE, OHIO
Weber Home Store

To the Wholesale Dress Buyer!

Our 2nd Parisian Showing

—arrives from our designing rooms in Paris

ABOARD THE S.S. SAVOIE

WITH the addition of one hundred new Parisian adaptations to further augment our Fall and Winter line, this showing is now by far the most replete to be seen anywhere this season. More than that, it is the only showing in which the genuine Parisian atmosphere is so faithfully portrayed with such a true appreciation of American social refinements.

The establishment of our designing staff in Paris is, in itself, unprecedented in the world of fashion; while our unquestioned position as the largest specialists in knitted fabrics is an absolute assurance of the style-acceptance of our models and the accuracy of our interpretations.

We are featuring this season in our dress models three new fabrics, namely: *Cord de Laine*, *Tricolaine*, and *Pou de Laine*; also *Tricolette* and *Wool Jersey*.

CROWN EMBROIDERY WORKS • NEW YORK CITY

MAISON HAAS INC • PARIS

BONWIT TELLER & CO.

Paris
19 Rue d'Antin

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE AT 38TH STREET, NEW YORK

Premiere Showing of Autumn Modes

WOMEN'S SILK FROCKS

It will require two weeks time to fill orders for any color or size in these frocks when not in stock.

Women's Frocks that not only foretell entirely new style-themes for Autumn, but to each has been added that distinguishing touch and youthful verve characteristic of Bonwit Teller & Co. Originations.

IRIS—SATIN CREPE METEOR FROCK in navy, brown or black; bodice is gracefully bloused over a crushed girdle, and finished with a silk tassel; collar and undersleeves of embroidered ecru Georgette; the skirt emphasizes the new low side drape. *49.50*

ROSA—TRICOLETTE FROCK in navy, brown or black; long straightline tunic elaborated by a wide border, shadow embroidered in self color and joined at sides by link buttons and loops; tricolette skirt. *65.00*

RYE—SATIN CREPE METEOR FROCK in navy, brown or black, giving prominence to a new type of panel collar of Georgette and Valenciennes lace, which extends below the belt into pockets, turn-back cuffs to match; tunic slashed at sides reveals a row of self covered buttons at sides of skirt. *68.50*

DELIA—TRICOLETTE FROCK in navy, brown or black; tricolette bands loop back over double strap belt, and trim rounded neck and large square pockets on tunic; straightline skirt. *55.00*

Stewart & Co.

Fifth Avenue *Correct Apparel for Women & Misses* at 37th Street

New York

Chic New CO-ED DRESSES for Fall

Symbolizing the True Spirit of Youth—Moderately Priced

Co-Ed Dresses sold exclusively by
Stewart & Co. in New York

20—Luxurious new gown of Satin, displaying the new camargo skirt and smart surplice bodice. The exquisite vestee is of Net, trimmed with dainty lace. May be had in Navy, Black or Brown. Sizes 14 to 20. **39.50**

21—Youthful and Smart is this lovable little dress of Wool Tricotine, with its clever distended pockets. Trimmings of self cording and buttons lend additional Smartness. The charming new collar is of embroidered White Batiste. Obtainable in navy only. Sizes 14 to 20. **48.00**

22—Distinguished new dress of fine Serge, elaborated with tiny tucks in vertical effect. Charming collar and Vestee of White Satin. Smart leather belt with buckle. Colors: Navy or Black. Sizes 14 to 20. **29.50**

23—New frock of plaid Taffeta and Serge, in effective combination. Note the smart tiered skirt. Sash ends in Silk fringe. Obtainable in Navy or Black. Sizes 14 to 20. **45.00**

Mail or phone orders given prompt and careful attention

Send for illustrated style book 25

Stewart & Co.

Fifth Avenue *Correct Apparel for Women & Misses* at 37th Street

New York

New Autumn Dresses of Rare Charm

Very Moderately Priced

15—Exquisite new dress of soft, shimmering Satin, smart ruffle on tunic. Charming collar of pleated Georgette, embroidered vestee to match. May be had in Navy or Black. **45.00**

16—Fascinating Tricotine dress, revealing smart accordeon pleated Skirt. Waist embellished with gold tinsel embroidery. Dainty vestee is of White Batiste, prettily lace trimmed. Obtainable in navy only. Sizes 34 to 44. **59.50**

17—Kitten's Ear Crepe fashions this adorable new dress, with its unique trimmings of Velvet ribbon. Pretty collar and vestee of Net and exquisite lace. Colors: navy, black or brown. Sizes 14 to 18—34 to 44. **65.00**

18—Luxurious new dress of rare charm and distinction, fashioned of Cardelaine; Silk hand embroidery. Colors: navy, bisque or kangaroo. Sizes 34 to 44. **49.50**

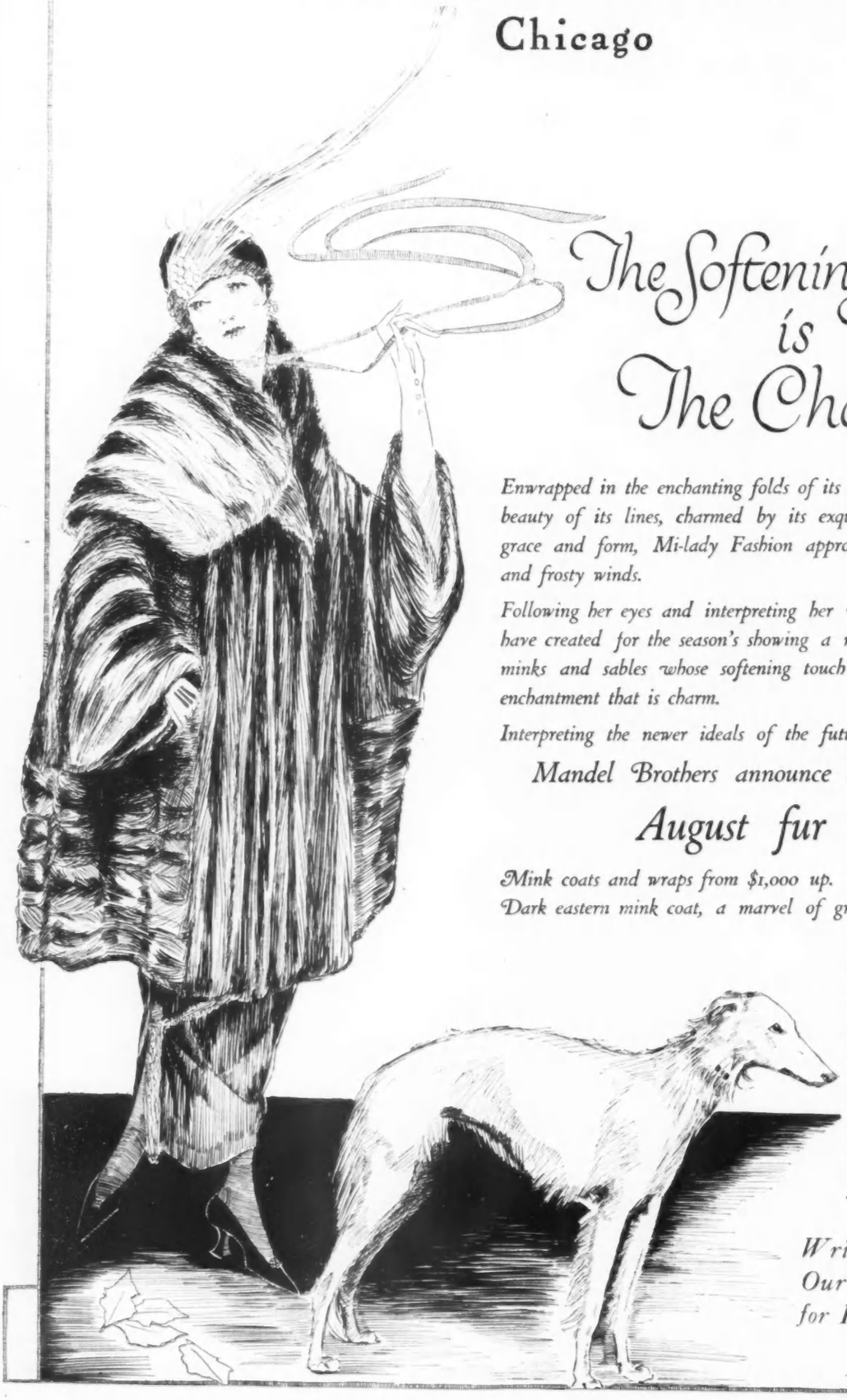
19—Exquisite Crepe Satin dress in Navy or Black, featuring new camargo Skirt, trimmed with Silk Fringe. The Smart bodice and Sleeves are of embroidered Georgette in Victory Red, French Blue or Beige. The soft fichu terminates in large bow in back. Sizes 16 to 18——36 to 40. **98.50**

Mail or phone orders given prompt and careful attention

Send for illustrated style book 25

Mandel Brothers

Chicago



The Softening Touch is The Charm

Enwrapped in the enchanting folds of its softness, swathed in the beauty of its lines, charmed by its exquisite blending of color, grace and form, Mi-lady Fashion approaches the season of furs and frosty winds.

Following her eyes and interpreting her vision, Mandel Brothers have created for the season's showing a new standard in furs—minks and sables whose softening touch whispers the feminine enchantment that is charm.

Interpreting the newer ideals of the future,

Mandel Brothers announce their thirty-sixth

August fur sale

Mink coats and wraps from $1,000 up.

Dark eastern mink coat, a marvel of grace and beauty, $5,000.

Long sable wrap, $7,500.

Natural squirrel, very dark blue, $850.

Mole coatee trimmed kolinsky, $495.

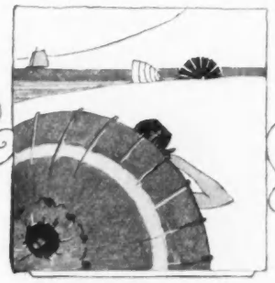
Silver foxes from $200 to $1,000.

Very dark natural blue foxes from $300 to $600.

Write Eleanor Gray Our Expert Shopper, for Individual Service.

"The psychology of charm lies in being true to Nature --- or Sex, if you will have it that way. What more repellent than an effeminate man? A hairy woman," you say! Probably so! For I can conjure no ruder shock to silent admiration of seeming exquisiteness than a fleeting glimpse of under-arm, or suggestion of tousled captivity 'neath a sheer silk stocking."

From "The Sketches of a Nomad."



With short-sleeved frocks to the right of us and the unkind revelations of the beach to the left, one must be hair-free to be care-free these days. A not vexing problem at that, however, to the woman who carefully chooses Neet as her ally.

Yes, hair can be removed without injury to the skin or complexion!

SCIENCE has discovered a way to remove hair without the aid of injurious chemicals. A superior toilet preparation; dainty, exquisite, harmless; that meets the most exacting requirements of women of refinement.

This remarkable new preparation is called NEET. And it leaves many old methods, against which there has always been so strong a prejudice, definitely without place.

That's because NEET solves the problem of removing hair without irritation or injury --- and without encouraging further growth. An embarrassing condition not only erased, but without unpleasant aftermath!

WHAT NEET IS

NEET is an ***antiseptic cream-lotion*** that not only removes hair, but, in the same operation, bleaches the skin to perfect whiteness! It is ready for service, without mixing or mussing!

Apply the same as a cold cream. Let stand a few minutes, and then rinse off with clear water. That's all! The hair will be gone -- rinsed away. ***And the skin left refreshingly cool, smooth and white!***

Different in formula, action and effect from any other preparation of similar function, ***NEET*** is warranted to neither irritate the skin nor injure the complexion, no matter ***how frequently used!*** Doctors are adopting it in hospital practice to remove hair from patients about to be operated on.

BEGIN USING NEET TODAY

If you are still employing old methods, NEET -- cooling, soothing and dainty -- will come as a delightful contrast. The most welcome accessory ever reaching your vanity table!

Use it freely, and without hesitancy, on the face, the underarm, the forearm -- wherever needed -- and you will be delighted with its ***thoroughness*** and with the feeling of absolute cleanliness it leaves. Which says nothing of the fact that, with NEET as your ally, you may now wear even the sheerest of stockings without a single misgiving!

WHERE TO OBTAIN NEET

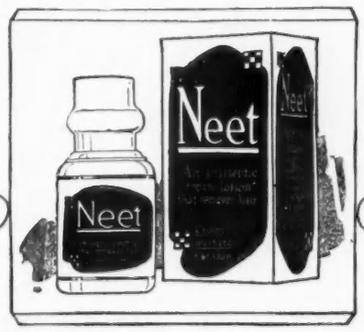
NEET is on sale at toilet goods counters in nearly all Department, and Drug Stores in the United States. Or, by mail, postpaid. Two sizes: 50 cents, or three times the quantity for $1.00. Prices in Canada: Small 65c; Large, $1.25.

Special

If you cannot obtain NEET at your dealer's, clip the coupon below and mail it in with 50 cents for the small size --- or $1.00 for the large --- and receive your supply by return post, in unmarked package.

Neet

The Non-irritant Depilatory



MAIL THIS COUPON

HANNIBAL PHARMACAL CO., 8119
611 Olive Street, St. Louis, Mo.

For the enclosed 50c / $1.00 send NEET to

NAME .....

STREET .....

CITY .....

The Rosemary

'TIS not only their touch of appealing youthfulness that wins such favor in these Falltime Rosemary Modes — their delightful style departures play an *equally* effective part in the showing. Indeed, such refreshing newness in motifs and development would serve to charm *whenever* they appeared — a typical trait of all Rosemary Creations.

¶ You'll find Rosemary models thoroughly *adaptable* throughout their entire size range

For Women: 34 to 44
For Misses: 14 to 18

Model 112—It is so very smart, this gown, that one cannot possibly tell whether the wise combination of serge and satin was designed for the still wiser little vest of fine embroidered imported batiste, or vice versa. Colors: black and navy blue. All sizes.

$45.00

Model 113—Obviously enough, when the new melon skirt of a luxurious satin madelon gown takes to draping in so distinctive a manner, the back of the waist has a perfect right to blouse and the sleeves have a right to flare. Colors: navy blue, black, brown, and taupe. All sizes.

$45.00

Model 110—Satin, draped and lustrous, is the foundation for an over-dress of Georgette crepe —and Georgette crepe is the foundation for a delicate tracery of Sultana embroidery that puts the final stamp of charm on this afternoon frock. Colors: black, navy stone blue. All sizes.

$45.00

OFFERED *in* NEW YORK *by* JOHN WANAMAKER

IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

If Rosemary Dresses are not obtainable in your city, remit to The Rosemary Dressmakers —you will be supplied without delay

Akron, O.	**The M. O'Neil Co.**
Albany, Ga.	**A. F. Churchwell**
Albany, N.Y.	**Waldman Bros.**
Alexandria, La.	**Simons Bros., Ltd.**
Americus, Ga.	**Churchwell Bros.**
Asbury Park, N.J.	**Frank's**
Atlanta, Ga.	**J. P. Allen & Co.**
Athens, Ga.	**W. T. Collins & Co.**
Baltimore, Md.	**Joel, S. I. Gutman & Co.**
Baton Rouge, La.	**S. I. Reymond**
Billings, Mont.	**Hart-Albin Co.**
Binghamton, N.Y.	**Sisson Bros & Welden Co.**
Birmingham, Ala.	**Loveman, Joseph & Loeb**
Boston, Mass.	**R. H. White Co.**
Bristol, Tenn.-Va.	**The H. P. King Co.**
Brookfield, Mo.	**P. W. Hartman & Co.**
Brooklyn, N.Y.	**Frederick Loeser & Co.**
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Charlotte, N.C.	**The Little Long Co.**
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Chicago, Ill.	**Mandel Brothers**
Chillicothe, Mo.	**P. W. Hartman & Co.**
Cincinnati, O.	**Kline's**
Clarksdale, Miss.	**Powers & Co.**
Cleveland, Ohio	**May Co.**
Columbia, S.C.	**Smith's**
Dallas, Tex.	**Sanger Bros.**
Dayton, Ohio	**The Rike-Kumler Co.**
Davenport, Ia.	**B. & H. Abraham's**
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Des Moines, Ia.	**Harris-Emery Co.**
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Dubuque, Ia.	**Palais Royal Co.**
El Paso, Tex.	**Popular Dry Goods Co.**
Fall River, Mass.	**Cherry & Webb**
Fort Smith, Ark.	**Wolf-Pollock Dry Gds Co.**
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Fresno Cal.	**Wonder Clk & Suit House**
Grd.Rapids, Mich.	**Herpolsheimer Co.**
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Hannibal, Mo.	**E. L. Reib**
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Houghton, Mich.	**Morris Levine**
Houston, Tex.	**Foley Bros. Dry Goods Co.**
Huntington, W.Va.	**Solof's**
Indianapolis, Ind.	**The Wm. H. Block Co.**
Kansas City, Mo.	**Kline's**
Knoxville, Tenn.	**S. H. George & Son**
Lake Charles, La.	**The Muller Co., Ltd.**
Lawrence, Mass.	**Cherry & Webb**
Lexington, Ky.	**Harry Simon**
Lima, O.	**Carter & Carroll**
Lincoln, Neb.	**Gold & Co.**
Little Rock, Ark.	**Pfeifer Bros.**

BOSTON, R. H. WHITE COMPANY

***The* ROSEMARY DRESSMAKERS**

Dresses for EARLY FALL

Model 114—Just because it is so very youthful, this demure little frock of satin added a dash of slim piquancy by making its sleeves long and tight, by puffing and draping its tunic, and by frilling its neck-line with a gay net collar. Colors: black, navy blue, and brown. All sizes.

$35.00

Model 111— The very best thing to do with the skirt of a serge frock is to accordion pleat it, and the very best thing to do with the coat, is to embroider it this way and that, to match the tracery on the skirt. Colors: navy and black. All sizes. $35.00

Model 115—If one is very chic—one will have an approving eye for this satin frock which has a smart trick of tucking its tunic and a gay whim for edging its bodice with a becoming collar. Colors: navy blue, black, and brown. All sizes.

$35.00

OFFERED *in* CHICAGO *by* MANDEL BROTHERS

IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

Logansport, Ind.	**Schmitt-Kloeffer Co.**
Los Angeles, Cal.	**Harry Fink & Co.**
Louisville, Ky.	**H. P. Selman & Co.**
Lowell, Mass.	**Cherry & Webb**
Macon, Ga.	**Smith, Thompson Co.**
Meadville, Pa.	**Leonardson's**
Memphis, Tenn.	**B. Lowenstein & Bro.**
Milwaukee, Wis.	**T. A. Chapman & Co.**
Minneapolis, Minn.	**L. S. Donaldson & Co.**
Montgomery, Ala.	**Nachman & Meertief**
Muncie, Ind.	**W. A. McNaughton Co.**
Nashville, Tenn.	**Lebeck Bros.**
New Orleans, La.	**Holland Dress Shop**
Norfolk, Va.	**Snyder's, Inc.**
Oakland, Cal.	**Kahn Bros.**
Omaha, Neb.	**J. L. Brandeis & Sons**
Philadelphia, Pa.	**N. Snellenburg & Co.**
Phoenix, Ariz.	**Chas. Korrick & Bro.**
Pittsburgh, Pa.	**The Rosenbaum Co.**
Pittsfield, Mass.	**England Bros.**
Portland, Ore.	**H. Liebes & Co.**
Providence, R.I	**Cherry & Webb**
Richmond, Va.	**Thalhimer Bros.**
Rochester, N.Y.	**Baer Bros.**
Rockford, Ill.	**Ashton Dry Goods Co.**
Rock Island, Ill.	**The M. & K. Co.**
Rome, Ga.	**J. Kuttner & Co.**
Sacramento, Cal.	**Wasserman-Gattman Co.**
St. Louis, Mo.	**The Famous & Barr Co.**
Salt Lake City, Utah	**Keith-O'Brien Co.**
San Antonio, Tex.	**Joske Bros. Co.**
San Francisco, Cal.	**Prussia Co.**
San Jose, Cal.	**Prussia & Co.**
Savannah, Ga.	**Marcus & Co.**
Scranton, Pa.	**The Heinz Store**
Seattle, Wash.	**The Bon Marche**
Shreveport, La.	**Dreyfuss Dry Gds Co., Ld.**
Sioux City, Ia.	**Davidson Bros. Co.**
Sioux Falls, So. Dak.	**Fantle Bros. & Danforth Co.**
Spartanburg, S.C.	**Floyd P. Liles Co.**
Spokane, Wash.	**The Crescent**
Springfield, Mass.	**Albert Steiger Co.**
Springfield, O.	**The Edward Wren Co.**
Stockton, Cal.	**J. F. Donovan**
Syracuse, N.Y.	**S. Burdick & Sons**
Terre Haute, Ind.	**A. Herz**
Toledo, O.	**Stein's**
Topeka, Kan.	**Pelletier Stores Co.**
Tulsa, Okla.	**Halliburton-Abbott Co.**
Utica, N.Y.	**Doyle-Knower Co.**
Vicksburg, Miss.	**Baer & Bro.**
Waco, Tex.	**Sanger Bros**
Worcester, Mass.	**Richard Healy Co.**

If Rosemary Dresses are not obtainable in your city, remit to The Rosemary Dressmakers —you will be supplied without delay

BROOKLYN, FREDERICK LOESER & CO.

2 to 16 West 33rd *Street* NEW YORK

Betty Wales Dresses

"Do You Know the new Autumn Serges are Ready?"

They are. In every locality there's one smart shop that sells Betty Wales Dresses. You will find a full line of the new Betty Wales Serges there — crisp tailored frocks with new lines, new trimming features—plain serges, serges embroidered with silk or metallic threads—a splendid assortment breathing the very spirit of youth. You will be delighted with them the minute you see them. Don't put it off, visit the Betty Wales store today and be the first in your town to appear in a new Betty Wales Fall Dress.

Every dainty detail of a Betty Wales Dress is carefully thought out, each button and bow and bit of embroidery has had the designer's careful consideration. That is why each one is such a gem of simplicity and charm.

All dealers who sell Betty Wales Dresses are authorized to make complete refund of money for any Betty Wales Dress that is not satisfactory.

Betty Wales Dressmakers
408 WALDORF BUILDING
New York

If you have moved to a new city and do not know the name of the Betty Wales dealer, write us. Let us send you the new Betty Wales Style Portfolio, which is now ready

Betty Wales Dresses
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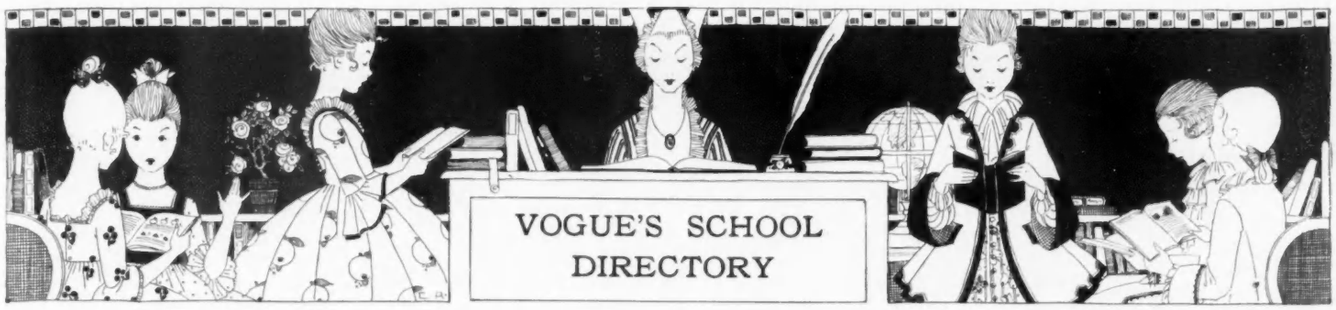

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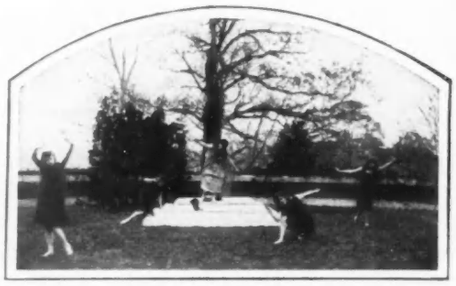

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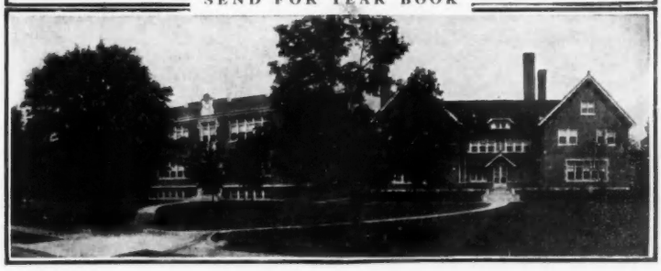

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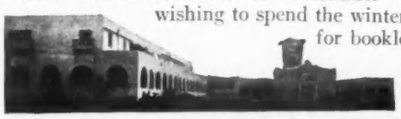

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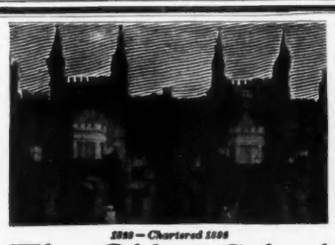

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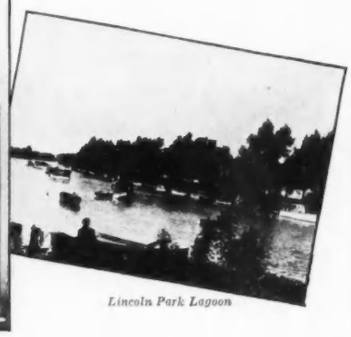
Illinois—Girls | Illinois—Girls | Illinois—Girls | Illinois—Girls

A lily pond in Lincoln Park near the school



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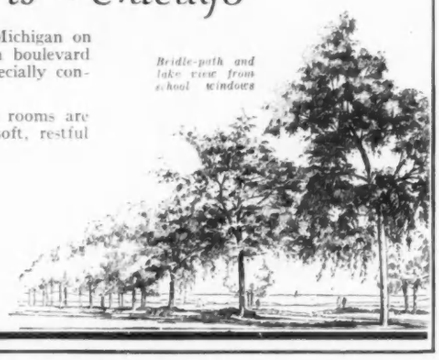
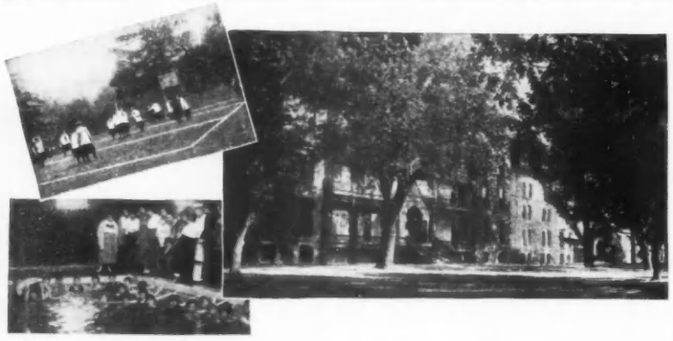


Bridle-path and lake view from school windows



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Connecticut | *Connecticut*

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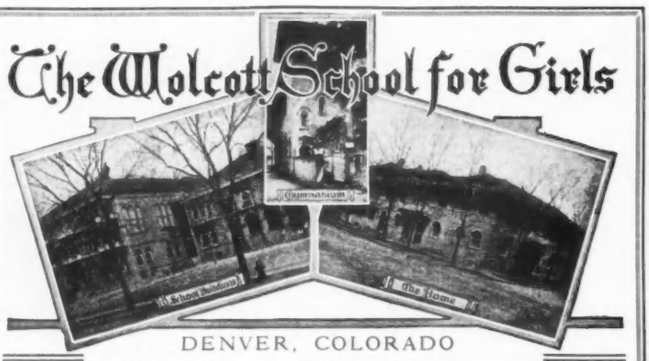

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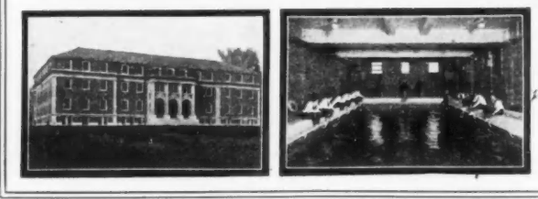

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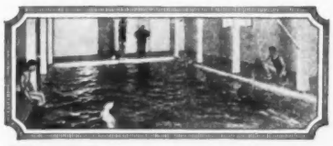

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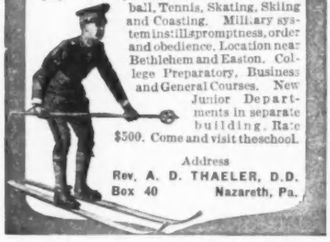

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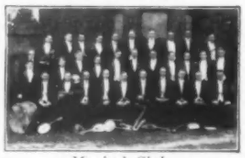

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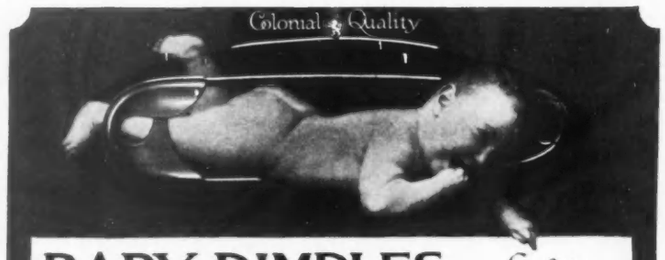

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JUL 31 1919

NEXT TIME—THE CHILDREN'S NUMBER OF VOGUE

THE small person doesn't always realize her own possibilities. But the small person's astute mother invariably does. Nowadays the fond lady is joined by some of the best-known dressmakers of Paris in believing that, when it comes to clothes, one is never too young to yearn. These houses begin to plan for mademoiselle when she gets out of bootees into sandals, and by the time she can order her frocks according to her own individual taste, her patronage is secured for life.

Picturesquely Frocked for Summer

Vogue's Paris letters for the August 15 issue include snapshots and sketches, descriptions and comments that mirror the radical change that has come over the wardrobe of the youngest of Frenchwomen, who used to go white frocked and blue sashed, gloved and booted, through the most conventional of summers. To-day she romps in the simplest and brightest coloured of wee frocks, the joyous soul of play itself—hatless, socked as slightly as possible, with sleeves that make up their minds they'd really better not after all, and a skirt that never dreams of hiding its wearer's bare brown knees. Once in a while, of course, she adopts organdie frills or satin breadths, with a dress of knitted wool for the cooler days, perhaps. And so you'll see her in Vogue—invincibly picturesque — companioned by her equally picturesque and simplified young brother and his simplified toys—some of them made by a famous ex-camoufleur straight from the very trenches.

Other children troop through the lovely pages of their very own number—a whole family of Spanish princes and princesses—little Marie José of Belgium who went to school in Italy to be out of the way of the guns—New York society children—children of the stage—wee winsome models who posed for Baron de Meyer in the most charming frocks to be found in all America—Dryden children, too, all the lovelier because they've come tripping, dresses and all, right out of an artist's brain.

There is a gay little article showing what capable actors can do with Boutet de Monvel's songs; even the scenery is all home-made, and the actors are still anxiously measuring against the door jambs, birthday by birthday.

There are pages about nursery furnishings, too, and more still more fashion pages, ending, of course, with several pages of Vogue's children's patterns that carry discreet simplicity to the furthest corners of the juvenile world.

There's No Escape

Vogue isn't given to enthusiasm, you know, especially when the subject is itself. But really, even Vogue's eyes get a little less sophisticated over that Children's Number. If you have one or two reasons for reading it—and you don't—those reasons will grow up and never forgive you. If, on the contrary, you're a maiden aunt—or even a bachelor uncle—and you get hold of that photograph of the gentleman (size 4 years) walking the other way accompanied by a duck and a rooster—and don't immediately go out and indulge in an orgy of trial-size purchasing—well, we pity you. You are old, madame, monsieur,—most unmitigatedly, unforgivably old.

VOL. NO. 54 NO. 3 WHOLE NO. 1124

Cover Design by George W. Plank

C O N T E N T S

for

A U G U S T 1, 1 9 1 9

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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York. London address: Rolls House, Breams Buildings, London, E. C., England. Paris address: 2 rue Edouard VII, Paris, France. Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director; Philippe Ortiz, European Director.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

Subscriptions for the United States, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, $5 a year in advance; west of the Mississippi, 50 cents extra for zone postage. Single copies, 35 cents. Subscription price for Canada, $6.25 per year; for other countries, subscription prices will be furnished on request. Remit by cheque, draft, or postal or express money order. Other remittances at sender's risk.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required for changing an address or for a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable address: Vonork.

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Bertram Park

LADY DIANA DUFF-COOPER

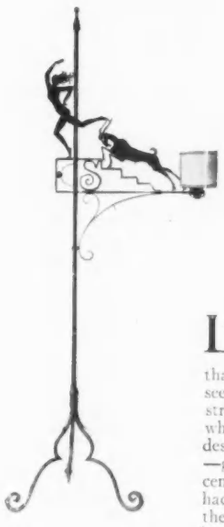
Lady Diana Duff-Cooper, who before her marriage was Lady Diana Manners, is the third and youngest daughter of the Duke of Rutland and has played a prominent and unusually popular rôle in London society ever since her début. Her marriage to Mr. Duff-Cooper took place on June second at Saint Margaret's Church, Westminster. Other photographs of the bridal party appear on page 55. Mr. Duff-Cooper, who is a member of the Foreign Office, served in the Grenadier Guards during the war and won the D. S. O.

JUL 31 1919

(Right) This decorative wrought-iron window-rail is one of a series by Hunt Diederich in the residence of Major James Byrne

VOGUE

MODERN ART TAKES ITS PLACE IN DECORATION



This graceful wrought-iron lamp is a Hunt Diederich creation

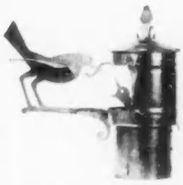
Appropriate Frescoes, Panels, and Paintings For the Interior, Objects of Wrought Iron, All Created in a Modern Spirit, Show the Trend toward a Perfect Architectural Ensemble

LADY DILKE, in her book, "Eighteenth Century French Furniture," says that the millionaires who now seek *objets d'art* present a strong contrast to those for whom the original objects were designed. "The French financier—great figure of the eighteenth century—was one whose tastes had been moulded, not only by the pressure of tradition, but by the surroundings in which he had been born. They were fit to cooperate, in the fulfillment of what has been described as the mission of the French aristocracy of that day, by directing the arts of the nation."

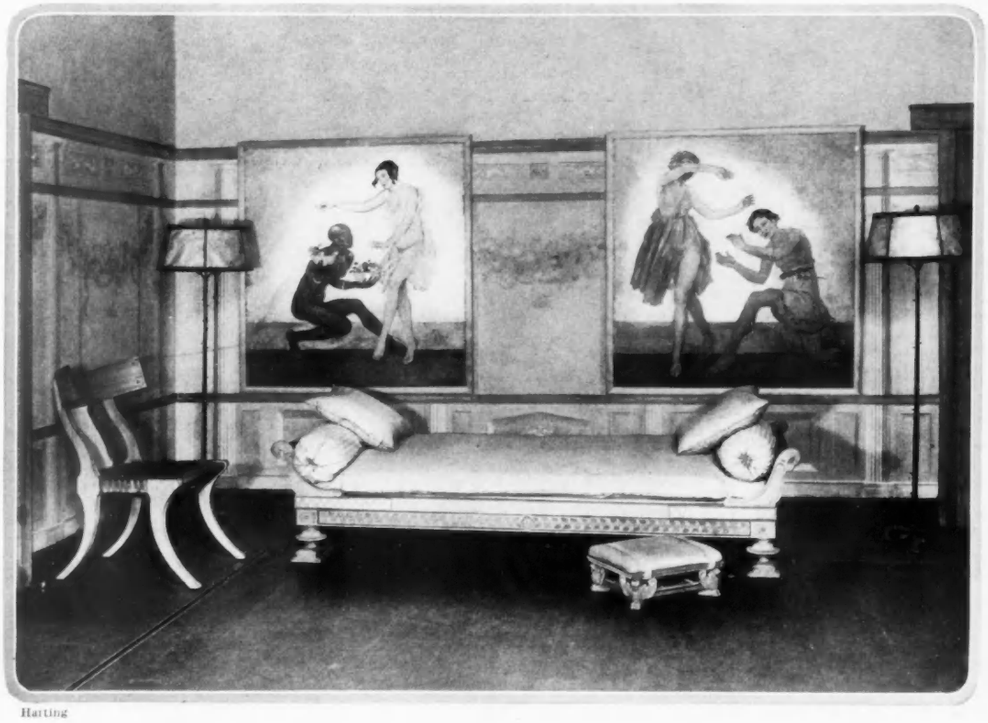
Our art collectors of to-day are beginning to have some sense of the obligation they owe themselves and the artists in our midst, and although perhaps only at the very threshold of this discovery, their mild encouragement has been sufficient to stimulate an already growing and vital art movement. This movement has taken hold of our everyday lives by making itself an important part of our very household gods. It has none of the pseudo-art preciosity that has been so often connected with such a movement, but has to do with the actual creating of art objects suitable and appropriate for the modern interior. We have begun to realize that artists are able to create a thing of beauty to fit our environments exactly, or better still, to create an environment to fit ourselves perfectly. This is no new idea for England, as the famous Whistler peacock room and the fascinating silk panels of Conder prove, but here in America we are still under the impression that murals are intended for public buildings only and that it is only in the rarest instances that it is possible to make them conform with the architectural structure of our residences. This is far from being the case, as the work of both the classicists and moderns are proving again and again.

Henry Caro-Delvaille is among the gifted men who are playing an important part in this movement, and in his desire to create mural decorations adapted to everyday surroundings, he contributes an intimate and at the same time architectural art which will take its place in the modern evolution. In his opinion, this art may express fantasy and imagination, and the result in the whole decoration will be a perfect ensemble—an ideal too much neglected for the past fifty years. The making of a mural is not a haphazard creation, but must always involve the careful consideration of the architectural structure of the wall surfaces to be ornamented. In this hour, it is for the artist to find a style in harmony with people as they are to-day, and Caro-Delvaille has been singularly successful in the creation of a set of canvases, some of them still in the making, in which he has introduced modern figures in modern clothes. When one stops to consider the delightful quality of correlating art and life, which is so characteristic of France and which was particularly true in the eighteenth century, one begins to appreciate the ability of a modern artist to transcribe our existences in similar fashion.

Not entirely confined to this one idea, but with the same desire for a perfect ensemble, Caro-Delvaille has painted a most interesting and expressive set of dancing figures which strike an original note. He paints in bold



Hunt Diederich has proved that even a chimney-pot may make an amusing weather-vane; this and the wrought-iron lamp and window-rail from Kingore Galleries



A series of figures epitomizing the spirit and fantasy of the dance were painted in a brilliant manner by Henry Caro-Delvaille

Harting

For a neo-Greek hallway with furnishings in keeping with the classic style, these figures make original and charming frescoes

Variety of pose and colouring characterize the terpsichoreans painted in an unstudied manner and with great virility by the capable brush of Henry Caro-Delvaille. This gifted artist is taking an interesting part in the modern movement and has created an architectural art full of fantasy and lively imagination

fashion, using brilliant colouring and a flat treatment which is particularly adapted to wall surfaces. This series was created for a neo-Greek hallway with the furnishings carried out in the same classic style; it is shown at the bottom of page 35 and on this page.

Albert Sterner is another of the prominent artists who are contributing to this important art movement. His versatility has been displayed in many fields, and he is well known as a portrait painter, lithographer, and maker of drawings. A very interesting use of one of his portraits as a mural is shown in the photograph at the bottom of page 37. He has used portraits in this fashion as panels in several prominent New York houses. One of particular interest is a portrait of three children done in the spirit of an eighteenth-century French painting, using the general colour scheme of the room,—old rose, Nattier blue, and mulberry. Not only was this portrait of little children with flowers and a bird-cage a decorative colour note in the room, but it had the additional value of being a charming likeness of the youngsters of the household.

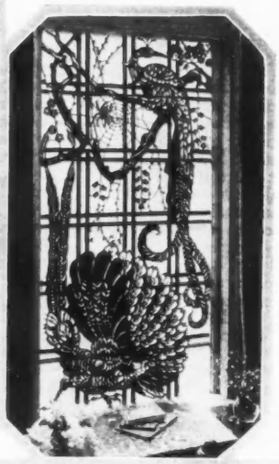
In another instance, for an eighteenth-century French library in a Long Island country house, Albert Sterner created a series of arched overdoors and panels in keeping with the room. These are painted with the characteristic delicacy and grace of the period, introducing Pierrot, among other picturesque figures.

Whether the form of the artist's achievements be a mural decoration, a wall-fountain, or a fire-screen, it is worthy of particular note that because of the achievements, we are no longer content to hang a poor tapestry or an inappropriate painting just for the sake of filling a space, when we may have the work that a real artist has specially designed for a particular setting to be a source of constant delight.

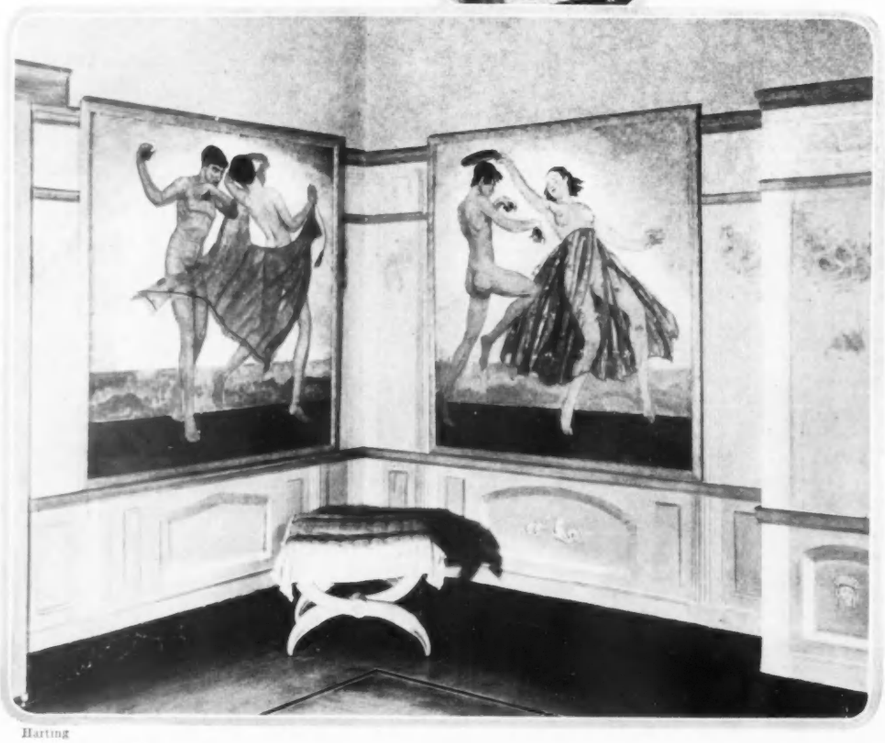
DECORATIONS FOR A LIFT

In a New York residence decorated by Ruby Ross Goodnow, there is a charming little lift made entirely of mirrors and created from her suggestions. Etched on the back of the mirrors are amusing and quaint designs done by Paul Thevenaz, depicting various forms of ascent executed in grisaille; these are sketched at the top of page 37. A balloon, a parachute, and a kite are all presided over by Directoire ladies, keeping the lift in the same spirit as the hallway which is decorated in the Directoire manner. Small pilasters and stars ornament the sides and the ceiling, and two tiny stools covered in Spanish pink cherry velvet, instead of the usual bench, complete this original and interesting scheme. Paul Thevenaz, who is among the very gifted young artists of to-day, has done a good deal of mural decoration and has several interesting creations under way. Among these are designs for a hallway and a bathroom in a Park Avenue apartment, both of which promise to be painted in his highly imaginative and entertaining fashion.

Lovers of period rooms may have their walls decorated by artists who paint in classic style, or those who love the new and original may have



(Left) Robert Chanler has created a startlingly new and interesting window with a design of graceful birds



(Right) Vivid and full of movement are the skilfully handled murals by Caro-Delvaille which, in well-balanced groups of two, form fantastic wall decorations

Harting

These panels show decorations done in grisaille by Paul Thevenaz for a tiny lift in a New York residence decorated by Ruby Ross Goodnow. The walls of the lift are made of mirrors. The artist conceived the amusing idea of using the various means of "going up,"—a balloon, a kite, and a parachute painted in the Directoire manner. In the panel at the right, a Directoire lady is waving to her lover who is descending by parachute

murals done in the very modern manner of Arthur B. Davies, for example, whose daring new frescoes have been used with interesting results.

Robert Chanler is also a modernist in every sense and is known as a mural painter as well as a designer of screens. Among his recent achievements, it is interesting to note the leaded window shown in the photograph near the middle of page 36. The same bold broad treatment characterizes this as marks his works in a more adaptable medium.

DECORATIVE SMALL OBJECTS

Not only are the makers of murals being recognized, but, as in the days of the Renaissance, the fashion has been revived of having an artist design many of the useful accessories of the house. An "original" who works in various mediums is Hunt Diederich, famous for his remarkable little bronzes and his extraordinary versatility. He has created a variety of objects, small and large, made in wrought iron and other metals. These decorations are fire-screens, lamps, window-rails, or even chimney-pots, but in each case they are virile in character, never sacrificing that particular attribute to the decorative quality.

Three charming examples of this work are shown on page 35 in the wrought-iron lamp and the chimney-pot weather-vane, and in the sketch of a window-rail that forms the decoration at the top of the page. Still another is the fire-screen shown in the photograph at the bottom of this page. The latter, in combination with an overmantel portrait by Albert Sterner, makes an excellent effect.

Decoration of the porch and terrace, now that trelliage has become somewhat commonplace, is claiming the interest of artists. Robert Locher is one who is now engaged in the preparation of designs for the walls and ceilings of a smart country house.

THE ULTIMATE TREND

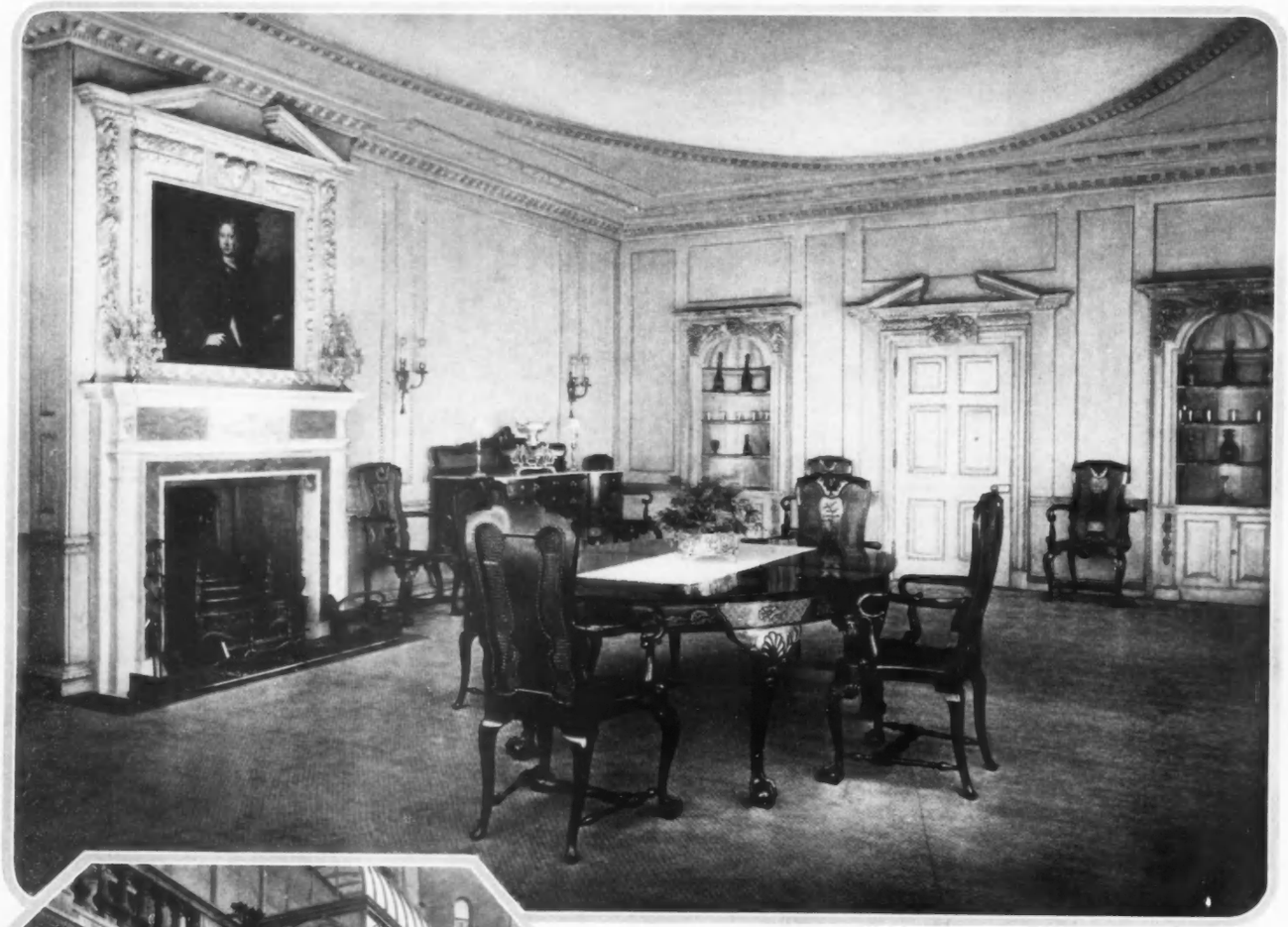
An art appreciation such as this desire for originality and suitability in our decoration indicates, would eventually oblige architects and decorators to work in true collaboration with real artisans and to discard the wholesale production of poorly executed and machine-made objects. This would create for modern society a frame both suitable and appropriate. Instead of surrounding ourselves with a slavish imitation of a bygone period to which our customs and habits have not the slightest relation, the time would come when we would be able to evolve a new and characteristic style of our own.

NANCY ASHTON.

Harting

A beautifully toned portrait by Albert Sterner is used as an overmantel decoration in this combination of the work of two artists

Under the Sterner overmantel, a carved iron fire-screen by Hunt Diederich picturing "The Hunt" adds further interest

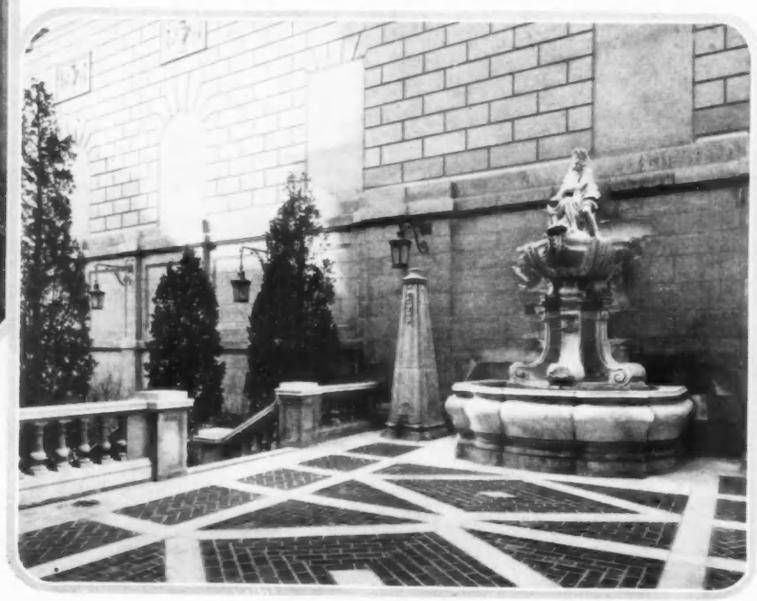


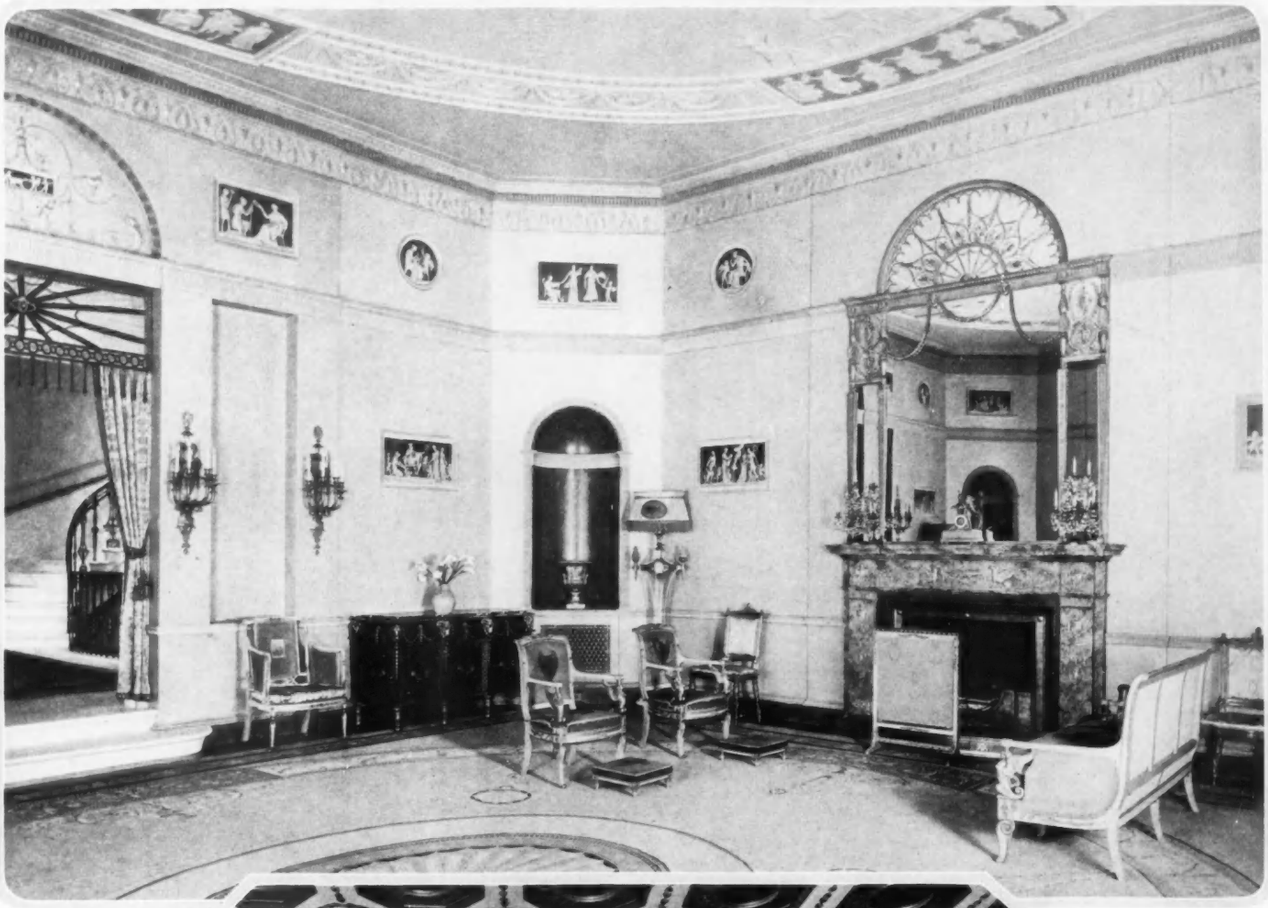
The woodwork of the MacNeill residence was taken from an old London house, and the mantel and the impressive overmantel in the dining-room as well. The work dates from about 1710 and was executed in the style of the soft wood-carving of the period. The farther end of the dining-room shows the grace and freedom of these wood-carvers, especially in the fine proportions of the doorway and the niches. The wood has been painted a mellow ivory, an effective background for beautiful old glass

Harting

An interesting view of the entrance arcade from the garden shows the glassed conservatory which opens from the drawing-room on the second floor. Close by the house and reaching in tall dark majesty to the stone balustrade above, a cedar guards the steps with dignity. This close planting of a tree is a distinctive touch that is not often seen in town

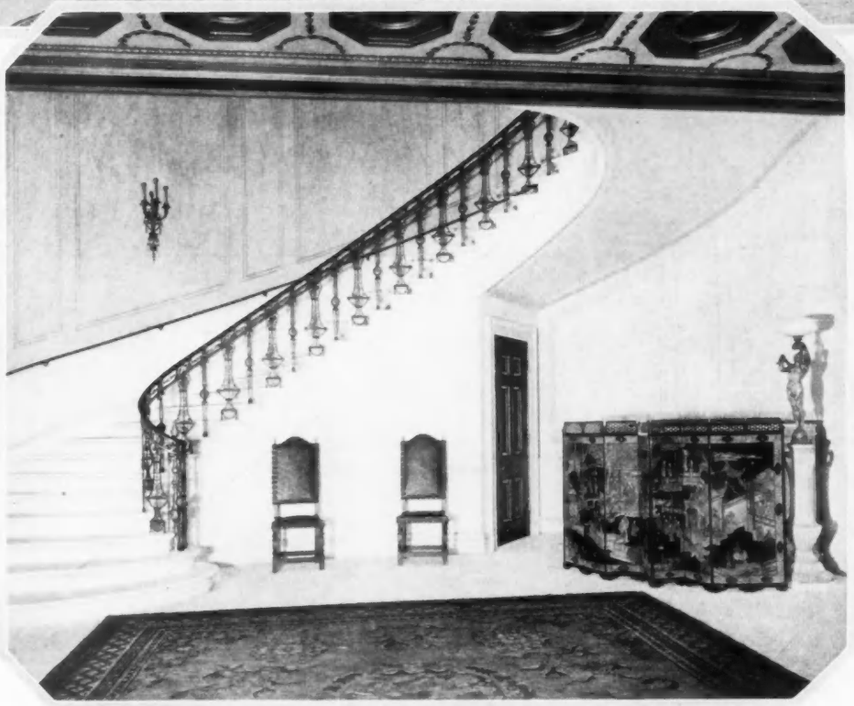
(Below) The upper terrace leading to the house has a baroque fountain from Athens, executed in violet marble with the crowned figure of Carrara marble. The play of the water from the urn, as it drips into the upper basin and then into the lower one, is very charming. This fountain is placed against the wall of the adjoining house which has been architecturally treated to conform with the MacNeill residence





Harting

The drawing-room in the style of the Adam brothers is carried out in wood with grisaille paintings of the period. A Savonnerie carpet which was specially made in France and which repeats the design of the ceiling, fits into the delicate colour scheme of green and mauve throughout the room



The mantel in the drawing-room is said to be an Adam original and has been given an exquisitely beautiful decoration. The grate and the fire-irons are of cut steel, and the crystal lustres, together with the clock, are in perfect keeping with the delicacy and charm of the large mirror

(Right) The entrance-hall with its graceful sweep of stairway is effectively carried out in white marble

(Left) To this dazzling whiteness, a Chinese coromandel screen and a Chinese rug bring colour

THE NEW YORK RESIDENCE OF MR. CHARLES MATHER MAC NEILL, WHICH SHOWS MUCH OF OLD CONTINENTAL CHARM BROUGHT INTO A TOWN HOUSE, HAD FOR ITS DESIGNER, DECORATOR, AND LANDSCAPE GARDENER, MR. FREDERICK STERNER

For the sleek head that needs no cap and yet desires the coquetry of a bit of chiffon, a rosebud or two, and the flirtatious flutter of a ribbon, there is this combination of turquoise chiffon, blue and mauve flowers, and long ends of petunia ribbon

A tea-gown of watermelon Georgette crêpe winds about the figure, followed by silver embroidery and bindings, and is caught by a buckle of silver braid and pale flowers. A web of silver lace and net makes the alluring cap. The furniture is from Diane Del Monte

POSED BY ARGEMANDE

NÉGLIGÉES FROM MISS ELSIE

LACY CAPS AND TEA-GOWNS THAT VOTE FOR A LIFE OF EASE

A head-dress of flesh coloured chiffon dangles intriguing loops of pearls over each ear and gathers more gleaming strands to the top of its crown. As if this was not coquetry enough, it droops on edge of orchid tulle ever so slightly over the eyes

A rich bit of brocaded silk of coral and orchid becomes a fascinating cap when edged softly with swansdown and fastened on one side with an ornament of jade green and violet embroidery silk swinging a pendant of jade green silk

Baron de Meyer

(Left) The sort of a tea-gown for a lady of ensnaring charms is one of soft and draping black. The satin under-slip is pulled up in front over a petticoat of black lace, and over it flares a circular coat of black chiffon, banded with strips of fur

(Above) This gown is designed to play important rôles across a tea-table. Seriousness lurks in the black satin slip, lightness in the straight blouse of yellow chiffon, and daring in the flashes of silver that band the sleeves and bottom

HEAD-DRESSES DESIGNED BY HELEN DRYDEN

She who affects the subtle glances of the Sphinx or the deep calm of the Orient might well practice them beneath the folds of this turban of brocaded gold tissue bound about the head like the Sultan's own and caught in front with a jade ornament

COOL DAYS EAGERLY DEMAND THE FROCK OF SERGE OR GABARDINE AND RECEIVE THESE UNERRING RESPONSES TO THEIR CALL

DESIGNS BY D. M. TIGHE

Black serge knows a thing or two about the much talked of "secret of youth." Though severely black, it achieves youthfulness through very short sleeves, a short slim skirt with half tunics, and a broad sash of heavy black faille stitched into checks of white wool. The kimono cut of the shoulders and the crisp white organdie at the neck and sleeves are the last of its secrets for a life of youth and popularity

A little gown of navy blue gabardine proves unquestionably how smart it is by the choice of its skirt. It is slightly gathered at the sides and has a scant circular flounce about the bottom with a heading of four fine tucks. The same line is followed by a similar group of tucks higher up, and tucks simulate pockets on the surplice waist. The crossing is followed by an edge of white grosgrain ribbon

Simple things may give a very striking impression — if they are planned with wisdom behind them. This gown of blue serge undoubtedly has this wisdom, for though very simple, it is unusually effective. The skirt has a yoke from which panels, edged in black embroidery silk, fly over a scant black satin underskirt. The blouse is severe and opens in a shallow V which is filled by a standing collar of white organdie

Palely shining, like a lily in the moonlight, is a gown of silver cloth draped with a lavish fichu of ivory thread lace and hung with a lace train that grows from the peplum in front. A mammoth red rose among green leaves catches the fichu at the waist. In the middle is a sumptuous cape of pale blue faille with touches of orchid in the facings and lining

The cape bottom drips a deep band of black lace, and the top achieves a most bewitching upstanding collar. It takes a very wise demureness to wear the dinner frock at the right with the correctly captivating air. It is made chiefly of fine open plaits of black crêpe meteor, but there is just enough black chiffon and delicate lace to make it wholly irresistible

MODELS FROM CARMICHAEL

SUMMER GOWNS AND A WRAP OF SOFT BEGUILING STUFFS AND COLOURS TEMPT MANY DELIGHTFUL HOURS INTO THEIR COMPANY

At supple ease upon her gilded day-bed of Nattier blue velvet, the Countess Jean de Segonzac is swathed in filmy rose and mauve chiffons

HOUSE DECORATION INTRIGUES THE PARISIENNE

With the Return of the Many Art Objects Long in Banishment and the Interest in Decoration, Paris Enjoys a Variety of Entertainments

WHILE some women are wearing frocks which recall the portrait of Madame de Pompadour by La Tour, and others, slender as sylphs, look as if they were gowned in the cover of an umbrella, still others, thinking of the poet who says *"De quoi demain serait-il fait?"* quietly continue to put on what they have, giving their best attention to the dressing of their houses, arranging and decorating the beloved interiors which the bombardments for a time denied them. At one time, it was said of the Parisiennes that they loved above all things to pass their lives outside of their own houses; I mean by Parisiennes, women who live in Paris, whether natives or strangers. Their habit was to remain away from home not only in the afternoon, but also at meal times, for they even entertained in restaurants. Certainly little dinners of six or eight covers at the Ritz or at Voisin's are one of the amusements of smart life, but to say that they are the sole means of entertaining one's friends would be to exaggerate the fact. On the contrary, people are giving more and more attention to the arrangement of their homes, which are more novel and charming than ever, and since the signing of the armistice, there has been a real renaissance in taste in all that concerns the home.

CHERISHED OBJECTS ARE RETURNED

Every one has sent for the treasures, furniture, or objects of art which were sent into the provinces to be safe from bombs and Berthas. The portraits are finding their old places on the walls, and in only a few cases is there a vacant panel which once contained a precious tapestry still rolled in its camphor. We are reestablishing ourselves, and, instead of clothes, our homes take the first place in our thoughts.

Certainly it is true that there is no characteristic style of furnishing typical of our epoch. The taste of the eighteenth century is still very near us. The disconcerting fantasies of the Second Empire showed themselves in a series of ridiculous models, and, if the comfortable chairs of Louis Philippe are adopted at all, it is only for use in country houses. On the other hand, the last four or five years have seen a great increase in favour towards Chinese and Japanese art; lacquer, iron, wood, and porcelains are combined with ancient examples of Western art in furniture in the happiest manner. The distinguishing mark of present-day taste is the search for colour combination to the harmony of which the arrangement of flowers adds a very important note. I say flowers, but I could also mention fruits, for many women of taste love the arrangement of the burning gold of oranges beside the rich yellow of ripe bananas, or a spray of golden berries in a vase of grey Chinese pottery of graceful shape.

The Countess Jean de Luberzac is gowned in a Premet frock of soft straight plaitings of rose coloured crêpe de Chine

DELIGHTFUL INFORMALITY

Parisiennes, of course, have different ways of entertaining their guests in their homes; some prefer intimacy and informality with a luncheon of six or eight covers and a frugal, rapidly served menu, a meal at which the hostess herself wears morning dress and a hat. Countess d'Hautpoul, Countess de Segonzac, Countess Étienne de Beaumont, Countess Rebinder, and Miss de Wolfe, for example, give charming luncheons in this simple fashion in settings as varied as their personalities of which one retains in each case a vivid impression. Luncheon gives more freedom of conversation than dinner, for the table is smaller and the talk more general; it is at such a meal that one may really appreciate the conversation of the great poet or man of politics or diplomacy, either known or unknown. D'Annunzio is one of those who shine more brightly in this atmosphere of intimacy.

Another group of women who

After the fashion of the true Parisienne, the tones of her gown harmonize with the decorations of the Louis XV library

give wonderful entertainments prefer to open their libraries or their salons two or three times a week at five o'clock and receive at once any of their friends who care to put in an appearance. Countess Bonin-Longare, who entertains in the salons of the Italian Embassy, Countess de Fitz-James, Countess de Talleyrand, Mlle. d'Hinnisdal, Countess Jean de Luberzac, the Princess Lucien Murat, Mrs. Edith Wharton, the Princess de Polignac, and others receive their groups of friends in this way and one hears the most interesting political and artistic discussions among the guests at their houses.

THE REVIVED ART OF CONVERSATION

In contrast to the big dinners, too much arranged and lacking a little in imagination, there is nothing so agreeable as these meetings from five to seven where one finds the same people, where on arrival, one forms part of a group of people whom one knows well. With them, one exchanges ideas and revives the art of conversation which the habit of taking tea in tea-rooms has suppressed altogether. Gold and silver tea-services or those of ancient porcelain are coming back into favour, especially when arranged upon a lace cloth.

But I prefer the fashion of serving tea in the dining-room on a bare table with a profusion of silver and old faience plates containing *patisseries* of all sorts. The orangeade in great crystal bowls seems like another flower added to the decorations in the shades of a rose-tree placed in the centre of the table in its earthenware pot, just as it came from the greenhouse. Flowers, flowers, and again flowers . . . never, I think, has there been such a profusion of them in interior decoration. In their arrangement, each hostess reveals her own personality: some place flowers all of one colour in each room; others lay them trailing in vases instead of placing them in bunches; in these arrangements, and in the decoration of the entrance-hall, it is impossible not to divine the personal psychology of the mistress of the house.

It is the custom at the present, here, as in many English houses, to arrange the entrance-hall as a smoking-room; there, after a meal, one smokes a cigarette, reads, or chats in the half light of the high windows which are no longer veiled with curtains of lace or net. The fashion of double curtains is certainly prettier, for through the glass curtains of brilliant coloured silks in harmony with the second pair of heavy silk or velvet, the sun of a bright day or the grey light of a sombre one filters as through a jewel of lustrous beauty.

CURTAINS LEND COLOUR

If salons are rather elaborately decorated, the contrary is true of dining-rooms, which usually contain nothing more in the way of furniture than the necessary chairs and table and consoles of marble against the wood panelling. But to give the necessary warmth there is the curtain arrangement of green silk or of soft rose silk,

(Right) Madame de Mier enhances the beauty of her informal Chéruit dinner gown of silver lamé tissue with strands of pearls at the neck and wrists

(Left) In the boudoir of Madame de Mier, the old-rose coverings of the day-bed add colour to her shimmering figure outlined against a black satin screen

For the delicate blonde loveliness of the Countess Jean de Segonzac, Chéruit designed this graceful robe of heavy satin

(Left) In "Pour Avoir Adrienne" at the Théâtre Michel, Mlle. Charlotte Lysès wore a Chanel costume consisting of a rabbit-trimmed cape of green-blue velours de laine with a gown of the same material

(Right) Almost as erratic and amusing as Mlle. Rysor in the rôle of Rose Pompon in "Pour Avoir Adrienne" was the black feather fringe which abundantly trimmed her chic Jenny gown of yellow cotton velveteen

bathing the apartment in the light of the woods or of fire. As certain coquettes retain always the same colour for their toilettes, so they delight to use the same shade for their boudoirs or for any other room in which they pass long intimate hours; this idea must be used with care, but it is very pretty. They even choose the gown in which they receive to conform to the colour scheme.

For example, Countess Jean de Luberzac chooses a gown by Premet in rose crêpe de Chine and old lace to harmonize with the pale grey woodwork of her Louis XV library. On the red marble mantelpieces are clusters of wistaria, while the tables are scattered over with old and new books, often rare editions of which the owner is very fond. Countess Jean de Segonzac, who possesses one of the most beautiful houses in the Faubourg Saint-Germain, loves to smoke a cigarette lying on her day-bed of soft colouring to harmonize with her marvellous blondness which is almost that of a child. Throughout her whole house is found the same subtle harmony of colour which it is impossible to reproduce in the photograph of her on page 45. She is also sketched on page 44 on her day-bed of Nattier blue velvet with its gilded woodwork, on which she has thrown tiger and panther skins. Gowned in veils of mauve and rose chiffon with touches of old gold and silver, she gives in this ensemble the impression of lightness and suppleness which is her great charm; it is impossible to have a more slender silhouette.

It is impossible to give as many impressions as one should like of these women in their homes of beauty and elegance, where they remind us of a lovely parterre of flowers full of variety and colour. Even in their *saut de lits* in the morning, they contrive to find arrangements of their coiffures or of their house gowns which are as unexpected as they are charming.

O'Doyé

A figure in gleaming smoke grey satin draped in graceful classic lines against the grey mist of tulle which forms the court train—that is Madame Bonin-Longare, the wife of the Italian ambassador

CHARMING PARISIENNES

The Countess F. de Castries is one of the cleverest women of our time; her boudoir, in her house in the rue de Varenne, is always full of the latest French publications, books, or reviews. A group of cultured and charming people are to be found at her home enjoying the brilliance of her repartee. Yellow buttercups in black glass vases are her favourite flower arrangements, and she has masses of them all through the house. The Countess d'Hautpoul, whose weekly luncheons are famous, possesses magnificent museum pieces of furniture; her house is classic in style, severe, and has happily borrowed nothing at all from the "modern art" which with some exceptions, always gives an uncompleted look. Madame de Vilmorin, whose law of life is good taste, has furnished one of her rooms in the rue de la Chaise with pieces brought from her voyages in Australia and Asia. A magnificent Japanese lantern of yellow silk and very fine moulding is placed upon a low tabourette, giving an unexpected lighting effect different from that obtained by the usual illumination from the walls or the ceiling.

In short, the dominant note of a modern interior is the desire to suppress quantity for the sake of giving proper space to really beautiful pieces. The sketches, taken from many places, show that the intention has been to replace quantity with quality. Madame de Mier, seated in a corner of her boudoir after dinner and gowned in her *robe d'interieur* of silver lamé from Chéruit, is silhouetted to great advantage against a screen of black satin. One notes, too, her Chinese lacquers arranged near the great day-bed of old rose and natural coloured wood dating from the XVII century. The big lampshade of plaited white paper left quite plain, which stands near the lacquer table, is ornamented with a matching fringe. This is the lampshade of the moment which one finds in almost every drawing-room. The home of Madame Vanni Marcoux is in one of the oldest quarters of Paris—in the rue du Cherche-Midi which contains so many wonderful homes besides that of this great artist who soon leaves for America. The little salon where Madame Marcoux receives, is all in tones of rose with an alcove of mirrors such as one finds in the private apartments of Marie Antoinette at Versailles. Everything is in a style pure as that of the Louis XVI table with its shelves of brass holding examples of Saxe and of Turquoise.

AT THE THEATRE

The theatre has lately given us some practical examples of elegance side by side with the extravagances of form and colour which Bakst has designed for the Marigny piece "Aladdin or the Wonderful Lamp," a sort of present-day fairy-tale. Of course, it is the practical frocks which interest most of the fashionable world, as, for example, the simple little frocks worn in "Pour Avoir Adrienne" by Madame Charlotte Lysès and Mlle. Rysor at the Théâtre Michel. That of Madame Lysès is from Gabrielle Chanel and is in velours de laine of a verdigris shade trimmed with rabbit. The form of the cape is highly original. That of Mlle. Rysor is from Jenny and is very amusing with its trimming of black plumes as voluminous and incoherent as the character of "Rose Pompon." These two are sketched on page 45. The piece is the work of a young author, Monsieur Vernesul, and

(*Continued on page 104*)

Even to the huge fan which flutters the draperies of her silk crêpe gown, even to the tips of her toes, Madame Sassoon's Chéruit costume is all in mauve

Lady Paget attended the races wearing a hooded black satin cape and a tight casque-shaped black satin turban

De Givenchy

With her gown of black crêpe de Chine, her gloves, sailor, and fox fur, the Marquise de Jaucourt was an effective figure in black

In a fringed gown of black satin and a hat of black straw, the Countess d'Hautpoul was a smart figure at the races

MIDSUMMER BRINGS NEW FROCKS TO PARIS

In the Costume in Which the Parisienne Braves the Dog-Days, Elaborate Skirts Hint At Increased Width for the Autumn Mode, And Dark Hats and Gowns Echo the Races

THE war brought its deprivations, great and small, and among the little but annoying ones was the impossibility of judging the local success of the models launched at the openings of the *Haute Couture*. The Parisienne was not dressing very much, and many models shown at the openings were aimed at foreign trade, North or South American or Spanish, as the case might be. But this season, the Frenchwoman again has an opportunity to display her taste and her powers of selection and adaptation, given the creations of the great houses to build upon. The great medium has, of course, been the races, so eminently successful from a financial standpoint, which the world's wife has made a point of attending ever since their inauguration early in May. When one has seen all the spring collections of the big houses, has made one's own selection, and heard of those of the great American importers, it is extremely amusing to observe which of the models have appealed most to the women of the French capital itself, to see with what degree of success each has adapted the original to her own type, and to comment upon the accessories which she has chosen to accompany it. The result is only one more repetition of the old truth that the manner of wearing a gown is of more importance than the gown itself.

Among the models which have found extraordinary success with the Parisian public and which are sure to be seen in any gathering of well-dressed women like that at the races, are to be noted the fringe gown of Renée published in the May 15 Vogue and constantly seen in all its versions of black, blue and black, all white, or grey. Another model from this house, the tailleur called "Gamine," of blue serge with rows of looped black braid and a vest of white piqué which ties between the jacket fronts, is extremely popular and freely copied. Chéruit's coat-dress in serge, velours de laine, or satin with its novel collar of two standing sections of close plaiting, lined as well as the coat with bright printed tussur, is the choice of many women. Vogue published this collar in the June 15 issue. Jenny's "Mon Général," published in the June 1 Vogue, with the seven rows of black braid and its sash of rust coloured Georgette crêpe, has had a deservedly great success among smart Frenchwomen; and the same is true of her "Pimpante" of taffeta striped with velvet ribbon. Chanel's narrow cape and her three-tiered serge gown are the choice of many tall women. Hardly any race-meet would be complete without Lanvin's white voile model embroidered all over the front of the skirt in dark blue in a bold design. Premet's gown of black satin sewn with little flowers of jade green beads and black silk tassels, published in the July 1 issue, and Beer's blue serge with the white chemisette and the rows of blue and white beads as trimming, published in the July 15 issue, are frequently seen, as are also Callot's long serge coat with the standing collar embroidered in gold thread and the skirt of finely plaited black satin.

The prevailing headgear is modest in size and is apt to be rather mushroom in character, often with the crown pointed in front in Russian tiara fashion. As the gowns are most frequently of dark blue or black, so the favourite hat is black; often it has next to no trimming or none at all; frequently it is garnished with paradise or glycerinized ostrich. If the latter trimming is used, a fringe of flues is apt to trail over the eyes or sweep down one side of the face in a manner which is picturesque, but rather uncomfortable. The veil is not particularly favoured, but when it is worn, unusual things may be done with it. It may be bordered, as was one I saw at Longchamp, with a thick edge of blue and white stripes entirely concealing the wearer's chin. It may be looped harem fashion, as it is worn at Newport, or bunched at one side with floating ends. The small face veil with a rather heavy

scroll pattern holds its own, however, and the geometric patterns favoured in New York are apparently not being made at present.

SHORT SLEEVES, LONG GLOVES

No one is shocked at the idea of very short sleeves with an afternoon dress, even in the open air. The great majority of dresses have them. It is better taste to cover the arms with long gloves, but on warm days one sees women carrying, instead of wearing gloves, or going entirely without them. Soft shades of grey and beige are seen, as well as white, for there is a French tradition that white gloves make the hand look too big and prominent. As for the shoes and stockings, they deserve an article all to themselves. The shoes are cut in all sorts of fashions and are perforated and decorated with the elaboration of ancient Roman sandals. The stockings, invariably very sheer, are more often of taupe, brown, grey, or old gold than of the prosaic black, even when worn with black shoes. Bags are very important and very expensive, and Paris is producing them in almost unlimited varieties. For one thing, they are the favourite souvenir of the stranger soldier within its gates, and for another, women are rejoicing in the opportunity to add charming trifles of this sort to the workaday wardrobe that served them through the war and which they are only too happy to lay aside.

If a wrap is needed, it is pretty sure to be a cape; sometimes the new scant one, sometimes an ample garment of rather thin material, like the one I saw at the races, of golden brown crêpe de Chine with an immense collar of ruched pinked taffeta for all the world like that of Manon herself. Collars are extremely amusing, and among them there is none more effective than Chéruit's of stiff coque feathers encircling the neck with a fringe a foot wide. We are beginning to see smart ones of linen or starched organdie standing above the collar of a jacket and breaking into a jabot of frills. The fashion of hard neck-lines of dark material against the skin seems to be slowly wearing itself out, and many women now pull the collar of the blouse outside that of the jacket of a tailleur.

THE OMNIPRESENCE OF BLACK

More than half the women that one sees in public nowadays are wearing black, either the dull black of mourning or the more cheerful version, which they consider appropriate to the times, as well as becoming. Many very simple frocks of black chiffon, transparent as to the sleeves and often transparent as to the hem of the skirt, worn with wide simple black hats, are seen at every gather-

LANVIN

Bloused of bodice, softly belted, and very simply made, "Constantin," in white crêpe with "mousse" embroidery, sets forth the summer mode for Lanvin. White straw lines the black satin hat

LANVIN

Having danced away with many hearts in "La Reine Joyeuse," Mlle. Napierkowska again threatens one's peace of mind in a blue hat and a blue charmeuse gown with red embroidery and with sleeves almost too short for sleeves

LANVIN

This is not only a garland of yellow roses looped here and there with black ribbon, but also the most delightful and dangerous of summer parasols for the artful French coquette

LANVIN

"Smiles" wears buttercup yellow embroidery on its sheer white linen ground with a black grosgrain sash for the unmistakable French accent. Above it all is a gleam of sunshine that is really a flower-trimmed yellow Georgette crêpe hat

MODELS FROM LUCILE

One of those cotton voile frocks that Paris now holds in high esteem has a surprisingly one-sided neck-line edged with jade green straw and the softly draped type of skirt that the summer has produced. Cobwebby grey lace veils the blue horsehair hat and the green silk berries that grow at one side of the brim. The frock in the middle shows that even a simple white striped black cotton voile may wear an air of distinction when belted with patent leather and accompanied by a large white straw hat with a patent leather band. The third costume is novel, even for Paris, for over a dress of cream-coloured cotton jersey the fair wearer holds in proper left hand fashion a tiered cape of cream-coloured cotton voile. A paradise feather shading from red to yellow trims the hat of mahogany straw

ing of smart women. An ensemble which I saw worn by a distinguished-looking Englishwoman one Sunday at the races was interesting. It was all in lustreless black, the skirt in tiers, each edged with fringe and each narrower than the other, so that the one nearest the ground was barely wide enough to walk in. The bodice was covered with a scarf cut like a cape and fringed, too, so that it looked like another tier, the widest of all. With this, she wore a wide Spanish sailor with a cascade of fringe at the side, for truly of the knotting of fringe there is no end, and one will be glad when a substitute is found for it. On chilly days, furs are an addition to many costumes and are usually either fox or fisher. Details of the costume, hat, gloves, footgear, are then carefully chosen to match the furs, for an agreeable ensemble of detail makes up the smart costume.

LUCILE GOWNS FOR SUMMER

If the day is warm enough, one may see light dresses of cotton voile, embroidered or printed, for this material is enjoying great favour. Often the waists are of taffeta with petal skirts of the voile. Flounces, petals, plaited sections, panels, anything to give apparent width to the skirt without unduly increasing the silhouette, are chosen for thin materials. Mauve is a favourite colour.

On these pages are presented some of the best interpretations of the full summer mode from several big houses. In cotton voile, which reigns supreme as a summer fabric at Lucile's, the model shown at the left on this page is an example typical of that designer. It is of fine printed voile in white with a pattern of pale porcelain blue pine branches. The bodice is cut to a deep point very much on one side and filled in with a band of pale blue satin, which also makes the girdle. The opening is edged with a line of the same jade green straw braid which is used to decorate the girdle. On one side, the draped skirt is caught up, while on the other a long length trails about the feet. The hat of matching blue horsehair, edged in jade green and trimmed with green silk berries, has a veil of cobwebby grey lace.

Another gown, just completed, had something of the same character and was made of voile printed in a bold design of grey blue and yellow ovals on a white ground. The hat was of yellow chiffon, and a yellow feather was tucked into the belt. A third frock, which looked as if it might have been designed for an English garden-party, illustrated the revival of the mode of lace which many signs seem to indicate for the near future. The slightly tinted lace was draped over a flesh coloured slip, and the wide creamy hat was trimmed with a paradise shading from faint apricot to deep yellow. Another combination was effected by a frock of yellow batiste with sleeves and hem of sheer white lace and a periwinkle blue hat trimmed with a yellow flower. The house of Lucile in Paris designs hats to go with every gown and to complete its intention.

The costume at the right on this page is very novel. It is all in cream colour and consists of a semi-transparent cape of cotton voile in three sections, each bordered with a band of cotton *moufflon*, with a collar of the same. The upper section of the cape is wider than the others and falls from the shoulders freely. Of course, as it is a nineteen-nineteen wrap, there is no fastening whatever. The modern wrap is controlled by the wearer's left hand and held closely or loosely about the body; and the constant play of capes is one of the typical movements of the day. This cape is worn over a frock of coarse weave cream cotton jersey, perfectly straight, bordered with a band of voile, and girdled about the hips with a chain of knitted loops. The hat that accompanies this unusual ensemble is of mahogany straw with a curled paradise shading from red to yellow at one side. The frock sketched in the middle on this page is extremely simple, but in very good taste. It is of black voile striped with white and is untrimmed save for a clever arrangement of the stripes. The belt is of patent leather, and the gown is worn over a white silk slip. The hat is of white straw girdled with a patent leather band.

SUMMER ACCORDING TO LANVIN

On page 48 is illustrated the summer mode according to Lanvin. Absolute simplicity, short skirts, bloused bodices, and soft belts characterize it. The frock called "Constantin," sketched at the top of the page, is of white Marocain crêpe embroidered in squares of fluffy white silk called "mousse." The bodice opens over a band of flesh coloured satin; it has long sleeves, oddly enough, and the cuffs are finished in carefully folded plaitings to match the neck-line. Around the waist and carelessly knotted at the side is an old Normandy handkerchief of heavy silk in brown and grey stripes. The hat, for Lanvin's is another

house which will not intrust the harmony of hat and gown to any one else, is of black satin lined with white straw and trimmed with a simple bow edged with the colours of the belt.

"Smiles," at the lower right, is a summer model of fine white linen embroidered in mercerized cotton of a buttercup yellow shade. The belt is of black grosgrain ribbon and the hat of yellow Georgette crêpe with big flowers of yellow straw laid flat around the crown. The third frock was made by Lanvin for the dancer, Napierkowska, who had a great success in "La Reine Joyeuse" this winter at the Apollo Theatre. It is of dark blue charmeuse embroidered in characteristic Lanvin fashion with circles of cerise red silk, each centred with a paillette of nacre, or mother-of-pearl. The skirt has a panel at the back which shows at the sides and is lined with cerise. The hat is of dark blue embroidered in cerise.

THE WRAP TO MATCH THE GOWN

The persistent idea of a wrap specially designed to go with a certain frock is again illustrated in the Worth examples of the summer mode shown on this page. With a simple frock of cotton voile, embroidered all over by machine in dark blue and yellow, is worn a coat of satin d'amour in dark blue, slit at the sides and embroidered in squares of white and yellow. The collars of both gown and coat are edged with cotton suède braid in ochre yellow. At the lower left is a Worth dance frock for afternoons or very informal evenings with a skirt of dark blue taffeta embroidered in squares of eyelet holes, showing the white slip underneath. The long-waisted vague bodice is of white satin and fastens at the sides with sashes of blue tulle pulled through two buttonholes. The sleeves are of the tulle. Shown be-

Even by itself, a frock of cotton crêpe embroidered with dark blue and yellow and made with the favoured amount of width at the sides is altogether charming, but on cool days its attractions are increased by the coat in the sketch opposite

WORTH

It was one of those very new ideas about making a wrap to go with a special frock that inspired a coat of blue satin d'amour, slit at the sides and embroidered in squares of yellow and white as the companion for the frock opposite

WORTH

WORTH

An afternoon gown is half a loose bodice of white satin, half a skirt of dark blue taffeta embroidered in eyelet holes showing the white lining—and the rest of the story is blue net in short sleeves and large sashes

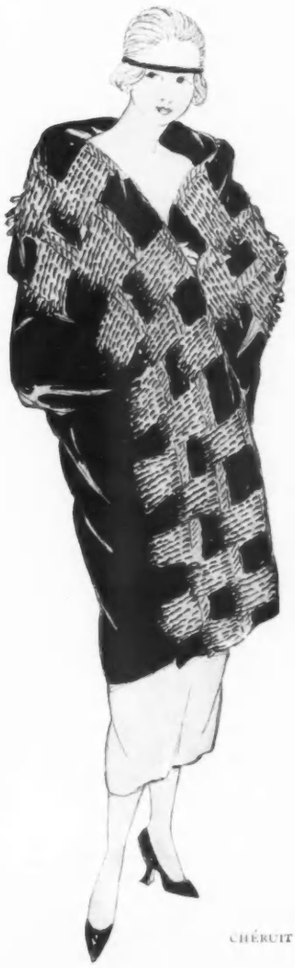
Accommodatingly, an alluring dress of sky blue handkerchief linen with much plaiting of white linen ruffles is gathered closely, or loosely, as one likes, by the strip of plaited white linen that makes the soft belt

CHÉRUIT

The unusual eighteenth-century panniers on this black satin dinner-gown accentuated Jane Rénouardt's eighteenth-century beauty in a very modern way

PAQUIN

One does not wonder that half of fashionable Paris is wearing black, when ones sees how Paquin gowns the afternoon in black satin embroidered in shiny jet



CHÉRUIT

This black satin wrap, embroidered in distinctive fashion with white silk, is Chéruit's delightful idea of a suitable companion for the dinner gown sketched just above

side this frock is one of handkerchief linen in sky blue with many frills of plaited white linen. The frock is in one piece, and the waist is arranged in blouse fashion or plain, as one wills, under a belt made of a strip of plaited white linen.

On this page are shown two models from Paquin and two from Chéruit, three of which go to prove that the popularity of black satin is not yet on the wane. The Chéruit gown at the top is a contrast to anything being worn at present, in that the skirt is arranged in panniers at the sides. Jane Rénouardt, whose beauty recalls the eighteenth century, wears this gown with a pale blue ribbon at the waist as it is shown in the sketch. The wrap to go with it is of black satin with turned-back fronts embroidered in long stitches or heavy white silk, each ending in a knot.

Of the two models from Paquin, one is of black satin embroidered in nailheads of jet, and the other is a summer evening frock in black and white.

M. H.

PAQUIN

With the able assistance of a large burnt orange bird, Paquin makes a gown for informal evening wear, using silver-embroidered white organdie veiled with black net

MARIA GUY

Maria Guy was very busy during Lady Beatty's visit in Paris, busy making her hats both large and small, some of which are shown on this page. Her favourite among them was this large black straw lined becomingly with crow blue taffeta that spreads its deep shade well over the eyes. The grey blue feathers, called "Numidé," whisk upward on one side of the brim and dip downward far over the other side

MARIA GUY

Snug and soft and small is this beige straw toque that settles uncompromisingly over Lady Beatty's eyes and indulges in a mad whirl of glycerine ostrich of the same beige colour

MARIA GUY

One of those dipping hats with tantalizing shadows is made along favourite lines. It is of jade green felt banded with black ribbon from which daring jade green ostrich flues curl their black tips

MARIA GUY

(Left) The sort of a hat to laugh at the wind and keep unwaveringly to its chosen position, is this royal blue taffeta toque. There is no trimming save a wisp of veil and a band of blue silk rose petals

PARIS WATCHES THE RACES AND PREDICTS THE MODE

NEW COSTUMES SEEN AND ADMIRED AT LONGCHAMP

When Paris gathered at Longchamp for diversion, it did not overlook a smart blue and white embroidered gown with a conservative air due to the famed skill of Douillet

(Right, above) The fates are auspicious if the fair black-hatted spectator prophesies the autumn mode as truly as she sets it forth for summer by her full taffeta frock

The wearer of this costume made a charming picture at the races in a taffeta hat cleverly knotted at the side and a taffeta gown in huge checks with a sailor collar

(Middle) Of the smart fashioning of blue serge there is no end, and this blue serge gown worn by Miss Emeleen Childs, of San Francisco, had the unmistakable air of Beer

Six photographs by Seeberger Frères

This Parisienne furnished another reason for the great success achieved by this Lanvin model of white crêpe embroidered in blue

de Givenchy

(Right) Unusual white-lined loops contributed to the effectiveness of a black crêpe de Chine gown

Combining black satin with fine white lace, Courtisien made one of those nearly sleeveless gowns so much favoured at the moment

(Left) A black straw hat, white gloves, and a black and white parasol completed this chic costume

For one of these bewitching gowns made by French fingers for the five o'clock, heavy crêpe in a pale sand shade was interwoven with silver metal thread in square patches which glisten with the movement of the wearer. Weighting the bottom of the gown and the wide three-quarter sleeves are acorns held by silver loops, while the belt of silver, tan, and white beads repeats the tones of the gown in a delightful way

POSED BY CARLOTTA MONTEREY

As unsubstantial as the stuff of dreams is a tea-gown made of rose chiffon brocaded in silver and relying for ornament upon its loveliness of fabric. Outlined in silver braid, a cape of the material lined with palest pink chiffon attains a raglan effect at the shoulder and floats gracefully at the back. Over the straight slip of the gown, the silver braid accentuates a jacket effect with the help of silver fringe

MODELS FROM JAQUELINE

FURNITURE FROM DIANE DEL MONTE

(Right) To make this tea-gown, the delicate beauty of pale blue chiffon tinged with an orchid chiffon lining is combined with the richness of heavy China blue and gold brocade with an added bit of colour in the braid of gold and bronze metal threads along the front and the seams. In Oriental style, there is a loose upper coat of the chiffon banded with brocade falling to the knees over the brocade underskirt

Baron de Meyer

WITH SHINING METAL THREADS, CALLOT WEAVES WITCHERY INTO THESE ALLURING TEA-GOWNS

The Duchess of Rutland, the mother of Lady Duff-Cooper, is standing with her two grandsons, the Honourable David Martin Charteris and Lord Elcho, who played the parts of pages at the wedding. They were quaintly and charmingly dressed in yellow and grey brocaded tabards and wore grey slippers and hose

GLIMPSES LARGE AND SMALL OF THE BRILLIANT LONDON WEDDING OF LADY DIANA MANNERS AND MR. DUFF-COOPER

The wedding of the popular Lady Diana Manners and Mr. Duff-Cooper, son of the late Sir Alfred Cooper, took place in Saint Margaret's Church, Westminster. The bride looked remarkably beautiful in a gown of gold cloth veiled softly with mellowed net and lace. The train of old family lace was also mounted over gold and, though the bride carried no bouquet, she wore a cluster of lilies in her pearl-hung girdle

These four adorable members of the wedding-party are the grandchildren of Lady Tree and are Master Julian Cory Wright, Miss Virginia Parsons, and Masters Dennis and Ian David. They all wore suits of Lincoln green linen piped in a gay cherry colour, and theirs was the duty to make the bridal path a way of flowers

Three photographs © Central News Photo Service

Hugh Cecil

MRS. FELIX DOUBLEDAY

Mrs. Felix Doubleday is one of the many charming young American women who have been in London during the last few years in order to be with their husbands while on military or diplomatic duties. Mr. Doubleday has given valuable services at the American Embassy during the war, and he is now taking a well-earned rest with his wife in southern France. Mrs. Doubleday, who was Miss Rhoda Tanner, of New York, made her début about five years ago and has appeared in many New York benefits for charity that occur during the season

The HOUSEHOLD ASSISTANT *and the* EIGHT-HOUR DAY

The Plan of Household Employées On a Time Basis Solves the Problem of Mistress and Maid and Is Adapted to Even a Large House or Apartment

THE "servant problem" has long been a dragon in the household—a sort of vague intangible dragon, but present and feared, nevertheless. Still, no one knew exactly how to define it or how to wrestle with it. If one was patient and fairly lucky, there seemed always to be excellent servants that money might procure, servants of the old European type who did their work well and accepted a sort of domestic slavery. And there was Harkins or some other equally irreproachable butler who took a great deal of the burden from the mistress of the house and kept things running in smooth fashion.

But the war took the excellent Harkins. It took, moreover, almost the entire younger generation of women-servants who were strong and capable and intelligent. In munition work, in factories, and elsewhere in industry, they have so gained in the qualities just mentioned that they will never more be seen within the narrow confines of domestic service. The fact is not difficult to understand. It is natural that they should not want to give up this taste of freedom since they know and appreciate what it is to have stated hours, to direct the rest of their time as they choose, to live at home—in their own homes—and, best of all, to be free of the stigma of "servant."

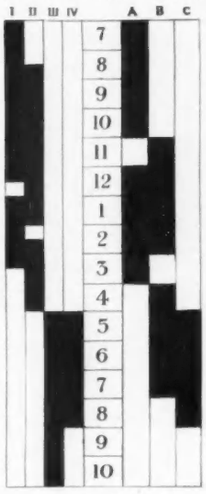
Some homes are lucky; they have retained old and trusted servants to whom any new régime would be a disheartening upheaval. The European or even the faithful American domestic is not wholly extinct; and as long as she remains, she should not be tampered with. To her, housework on a business basis would mean nothing. But the majority of homes are waking up to find themselves servantless; and this at a time when home life means more than it ever did before. People want small houses instead of apartments whenever it is possible. With the return of men and women from splendid overseas service and the advent of prohibition to take some of the brightness away from the night lights, the American family demands home pleasures. A home dinner, well cooked and served with nicety, has far more attractions than a restaurant dinner.

But what about the necessary service? It is too demoralizing to go through a succession of changes, of indifferent cooks and maids coming in and leaving at short notice, of sudden gaps at inconvenient times. Now, indeed, the "servant problem" becomes distressingly definite. A new supply of foreign servants is restricted by immigration laws. And the children of servants are known to take up every other branch of work, but seldom domestic service. The sensible adjustment that the problem demands is in sight, however, and the solution is appearing, not in the "servant," but in the "household assistant." The plan of the assistant worker has been adopted in several American cities and in England, and, though still far from perfection, it has proved practical. This "assistant" is not a makeshift half-capable "mother's helper"; she is a general worker of a better type who knows her work and does it according to stated conditions. Employer and employée have agreed to cooperate on a business basis, and domestic work is tardily coming out of the feudal period.

The general plan as it is being worked out at present provides for an eight-hour day, a forty-four hour week, and one full day free each week, just as a woman has in business. Two of the free days each month are usually Sundays, legal holidays are free, and a vacation with full pay is given on the basis of two weeks for a year of service. All work overtime is paid for at the rate of one and a half times as much as the regular hourly wage. The worker is called "Mrs." or "Miss Jones," as the case may be, not "Mary" or "Katie." The services of the home assistant are not specialized,—as those of lady's maid, parlour-maid, or cook; she performs any general work, except laundering, that the household schedule calls for, adapted, of course, to the duties and hours of the other workers. Her living conditions change entirely, as she provides her own home and meals. A time is arranged for her to have the meal that she either brings with her or goes out to eat, and she is not paid during this hour. At the end of the day—and it is to be noted that her day has a definite end, at last,—she has her own home to go to where the demands of her employer can not intrude. The salary ranges from twelve to eighteen dollars a week, according to training and experience.

Underwood & Underwood

Lady Londonderry, the founder of the Women's Legion in England during the war, has sponsored rational domestic service by organizing a Legion of Domestic Workers



In this diagram, I, II, III, IV, and A, B, C designate employées in two homes, one of which uses four household assistants, the other, three. The hours of the day are given in the column near the middle, and the solid blocks show the corresponding hours of service obtained

Radical as the plan may sound to many, it is not utterly new and untried. It has met the test of practice with success. In England, Lady Londonderry has undertaken to organize a Legion of Domestic Workers as part of her reconstruction work. Lady Londonderry was the founder of the Women's Legion which did such good service during the war that it was given official recognition by the government. Miss Mary McDowell, Head Resident of the University of Chicago Settlement, who has recently returned from England and France where she has been making investigations for the Young Women's Christian Association, tells of this experiment in "Thomasina Atkins Goes Into the Kitchen." With reference to Lady Londonderry's scheme, Miss McDowell writes:

"The Legionaries did everything from driving motor ambulances and supply trucks to military and hospital cooking. The motor driving was no longer necessary, but of the demand for cooks there could be no doubt. Lady Londonderry proposed to meet the needs of the hour by organizing a Household Section as part of the Women's Legion.

"Under the new régime . . . the terms 'servant' and 'maid' become extinct, as all domestics are called "legionaries." The hated caps and aprons are exchanged for the uniform of the legion which is worn when on duty together with an official badge. Service stripes are worn at all times, for it is felt that the war service of the members should be recognized. Every recruit wishing to join the Household Service Corps serves a probationary period of three months with an employer before being accepted as a legionary, but she may wear a badge during this period. Legionaries will live in hotels and may pay for their lunches, so settling the questions of room and food. Wages, training, holidays, living in, and living out are all part of the programme that will make the domestic quite as independent while working in the kitchen of a private home as though she were working in a factory."

Lady Londonderry's plan is in operation and has been hailed by both sides as a great success. The British Young Women's Christian Association has also instituted a similar experiment in London. A central hostelry has been erected as a club-house, and the workers are distinguished by wearing the Blue Triangle.

In America, the plan of household assistance owes its impetus to Mrs. William N. Berkeley who wrote the book, "Wanted: A Young Woman to Do Housework," under her maiden name, C. Hélène Barker, five years ago. Since then, Mrs. Berkeley has made the plan a success in her own home in New York, and her book has been a guide to others who have adopted a similar scheme. The organization which has shown the most consistent interest in putting housework on a new basis is the Young Women's Christian Association. Their investigations have been made both from the standpoint of the employer and of the employée. The first commission on household employment made its report at its fifth national convention held in Los Angeles in May, 1915. In January, an organized Committee on Household Employment and Education was formed with members from the United States Employment Service, the Central Branch of the Y. W. C. A., the Consumers' League, the Municipal League, the City Club, and Teachers' College. During April and May, this committee, of which Mrs. Percy Jackson is chairman, had offices at 112 West Forty-Sixth Street to accomplish its purpose of promoting the system generally, determining the possible supply and the extent of the actual demand, and making this demand known. Next autumn, this committee will resume its work with new and interesting features added, but in the interim its activities are turned over to the Central Branch of the Y. W. C. A.

From all over the country, queries about home assistants have poured into this Central Branch.

(*Continued on page 78*)

Baron de Meyer

Helen Lovett and Lillian White are two of the most obvious reasons for Charles B. Dillingham's success with his musical comedy, "She's a Good Fellow," and they are also, as one sees in the picture, two excellent reasons for the enthusiasm over "The Old-Fashioned Number"

Maurice Goldberg

(Left) Margaret Severn was once upon a time quite content to dance unseen, but recently—and fortunately—she has become a professional and is having a whirl of success at the Palais Royal on Broadway, a place where after-the-theatre parties are both many and gay

DANCERS WHO GATHER FAME THROUGHOUT THE SUMMER NIGHTS

THE MOODS OF SUMMER DRIVE ALL SERIOUSNESS FROM THE STAGE

Baron de Meyer

Every year, Marilyn Miller brings her youth, her spontaneity, and her skilful dancing feet to the Ziegfeld Follies, there to bewitch and captivate anew. This year she manages, as usual, to be more and more delightful each time she appears—it is an accomplishment of hers. Right at the climax of her fascinations is her circus ballet with charming music by Victor Herbert

Abbe

George D. Parker has written a gay little comedy called "Love Laughs," a title that prepares one for a charming young ingénue, and one finds her unmistakably in Katherine Alexander, who is a recent and decidedly attractive addition to the stage of to-day

A FOLLIES FAVOURITE AND TWO YOUTHFUL ACTRESSES ON THEIR WAY TO STARDOM

Abbe

Even the Henry Miller Theatre has grown musical this summer and has produced its first musical comedy, "La-La-Lucille!" which is giving Helen Clarke an opportunity to be her most charming self—and those who saw her in "Oh, My Dear!" know how distracting that can be

The Devon Horse-Show and County Fair, held at Devon, Pennsylvania, for the benefit of the Bryn Mawr Hospital, presented a picturesque rural background for the summer frocks and sports clothes of the visitors

© Underwood & Underwood

Miss Eleonora Sears, of Boston, is an enthusiastic sportswoman and is here shown astride her horse, "Radiant"

Miss Constance Fauclain, Mrs. Gurnee Munn, and Miss Gretchen Clay have proudly chosen as their companion at the fair, "Staff," whom Captain Munn captured in the Argonne Forests and who was decorated with one French and two German medals

(Right) "Mistress Mary, quite contrary, how does your garden grow, — with pretty maidens all in a row?" might be asked of Miss Ellen Glendinning who is holding "Patrie," the much-burdened tiny donkey

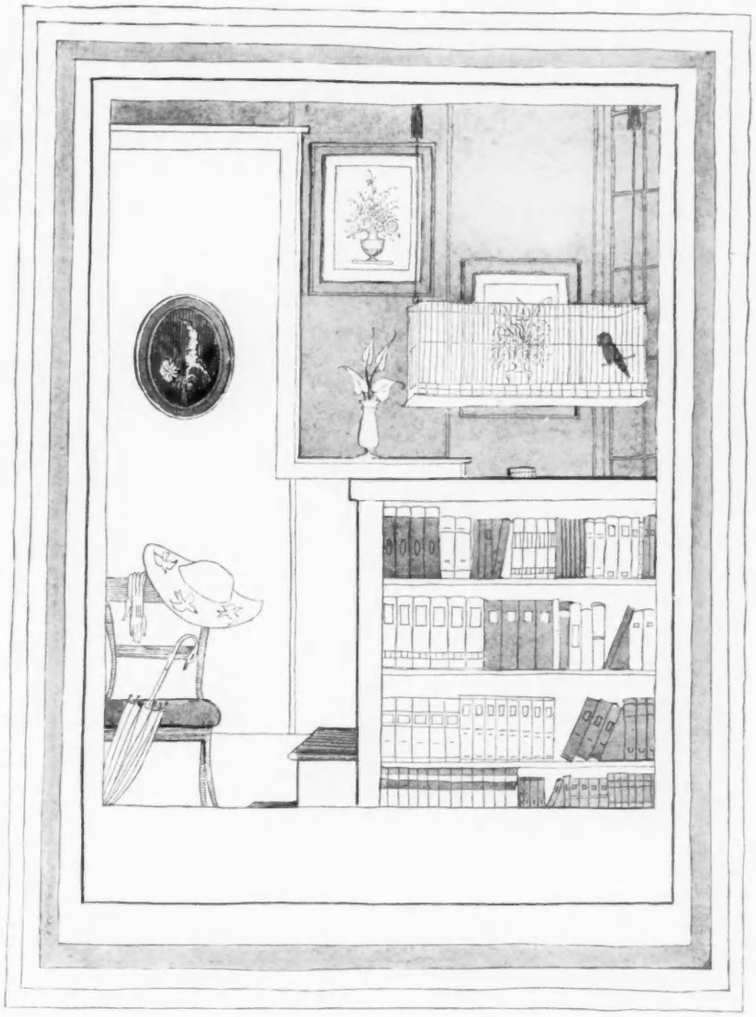
Mrs. Oliver Eaton Cromwell, who was Miss Hope Beale before her marriage, attended the Devon Horse-Show and County Fair with her small son who appears to be in a quandary as to which is likely to be most interesting, the photographer or the pony

(Left) The maidens who were flower and raffle girls are (from left to right) Miss Gertrude Conaway, Miss Anita Evans, Miss Sara Dolan, Miss Mary Norris, Miss Liza Norris, and Miss Pauline Bell

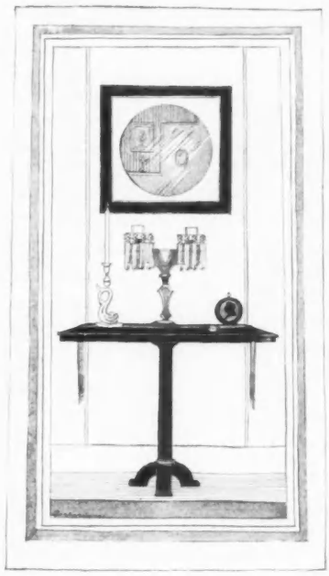
Four photographs by International Film Service

THE DEVON HORSE-SHOW AND COUNTY FAIR, GIVEN FOR THE BENEFIT OF THE BRYN MAWR HOSPITAL, WAS ATTENDED BY MANY PROMINENT PEOPLE

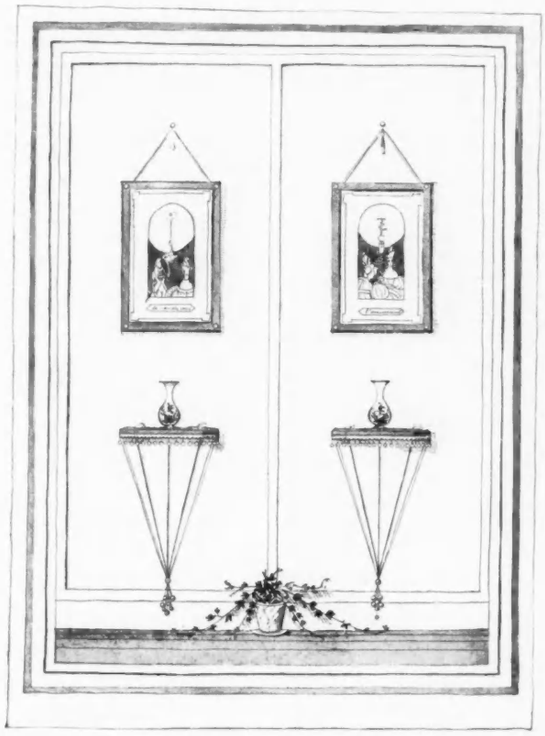
Here an old Victorian table-cloth of ivory toned linen with red lines was used as the valence for a pair of soft linen curtains. Red silk cords and crystal pendants form graceful loops on the blinds



Leading from the living-room is a minute stairway with an irregular balustrade, part of which forms a bookcase. Stiff and polite flowers, painted by Mr. Locher on satin, are framed in old gold, and a grey and lavender bird-cage suspends its feathered occupant just where he may survey the incoming guests



Silhouetted against the ivory tinted wall of the living-room stands a staid little table with a black marble top holding with stiff grace a milk glass candlestick and a Cerulean blue Bristol glass lamp dripping pendants of crystal. The mirror above, against an ivory mat framed in walnut and gold, reflects decorative views of the room



(Right) These primly lovely paintings on old silk, done in the manner of 1830, are framed in peacock blue lacquer. Beneath each one, a shelf bracket covered in faded blue velvet edged with blue and écru ball fringe has for its apparent slender support blue and gold lines of chenille. Red and white glass vases and small shells repeat the quaint Victorian spirit

SKETCHES AND DESIGNS
BY ROBERT E. LOCHER

TRICKS THAT TURNED A TINY COUNTRY HOUSE INTO A CHARMING MEMORY OF QUAINT VICTORIAN DAYS

Harting

For the bedroom, cream chintz with a rose and blue design furnishes the colour note, which is accentuated by rose gauze inner curtains, a blue taffeta slip-cover on a painted chair, and old-blue glazing on the antique ivory dressing-table

GLIMPSES OF THE RESIDENCE OF MR. GEORGE QUINTARD PALMER

(Below) Perhaps the most inviting corner of the bedroom is the flower-filled window hung with rose curtains, where the light glows on the changeable rose taffeta covering of the chaise longue and the soft taffeta cushions in varied tones

(Left) With its blue-fringed covering of rose taffeta and its ivory lined canopy of rose taffeta with an appliqué of the chintz design, the bed, a replica of the state bed at the Musée Boriły, makes a delightful feature of a charming room

CHARMING ROOMS AT ALDEN FARM, PORT CHESTER, NEW YORK

DECORATIONS BY MRS. A. VAN R. BARNEWALL

(Below) This is another view of the boudoir shown on the opposite page. Beside the graceful walnut sofa upholstered in old-blue satin, there is an antique walnut and gold Empire table; crystal brackets flank the Italian landscape

Harting

The boudoir has much the same grace and colouring as the bedroom, for there are satin curtains striped in rose, blue, and gold, and an armchair covered with blue taffeta fringed in gold. Over the marble mantel, characterized by its dignity and restraint, hangs a dull gold Italian mirror

(Below) Whoever loves a leisure hour with a book will approve of this corner of the boudoir, where an unusual walnut bookcase fills the space between the windows, forming an integral part of the decoration, and where convenient tables and reading-lamps complete the air of invitation

Harting

The French love of beauty is carried into this bathroom where the tub is hidden by a Louis XV chaise longue casing of walnut curtained with rubberized blue taffeta. The floor covering of linoleum is attractively marbleized in salmon colour, and the Louis XV fauteuils are covered with cream and blue toile; from Wanamaker

(Left) Flowers should bloom in the modern "boudoir bath" where Directoire stands may be placed in windows with curtains of rubberized blue taffeta and salmon undercurtains. A beautiful enamel setting for the open fire consists of a white calla centrepiece and a pair of rose coloured vases of Bristol glass; from Wanamaker

FRENCH TASTE REVIVES THE BOUDOIR BATH

The Old Carved Chaise Longue That Conceals a Modern Tub Is a Delightful Feature Which Is Surrounded with Every Bathroom Luxury

THE smart Parisienne has taken up the latest fashion, which is really so very old that it is quite new, of making the bathroom as charming and delightful a spot as any in her house. So much has this become a fad that one society woman has made a specialty of designing "boudoir bathrooms" in which the tub is not the usual ugly practical affair, but is a beautiful piece of furniture surrounded with every luxury and comfort that the clever-minded woman may devise. Sometimes the tub is marbleized or made into a sunken Roman bath, but the carved chaise longue is the smartest revival.

Josephine's boudoir at Fontainebleau with its quaint sofa concealing a tub, is one of the sources of inspiration to which the modern decorator has gone. In those days when copper tubs were a luxury and the function of the bath was a ceremonious and pompous affair, the water was heated with charcoal fires and brought into the room in huge copper pots. The inconvenience of this could be tolerated, but the French love of beauty demanded the best artists and cabinetmakers to design the furniture.

One of these beautiful Louis XV chaise longue cases of walnut, still with its original copper tub, has been brought to America and placed in the attractive setting shown in the photograph at the top of this page. It is practical as well as subtle and amusing and might be copied by using the most modern of tubs instead of the older one of copper. To hide the tub, there is deep blue rubberized taffeta. With a salmon coloured lining of the same practical material, this is caught up above as a canopy by little cupids carved in old walnut. The salmon coloured linoleum has been marbleized in a most effective fashion, and a white bear rug adds a luxurious touch in front of the comfortable fireplace. The marbleizing of linoleum is original, and could be carried out in any colour. There are also varied possibilities for the rubberizing of taffeta. Simple cream coloured walls with a line of blue in the moulding make an appropriate background for the vivid colours in this room. A walnut dressing-table with beautiful bottles and jars is placed near the windows, and a walnut case with glass shelves contains bits of lingerie.

The bottles, pomade boxes, and powder jars that every complete bathroom now considers a necessity, are very lovely in these new forms. They come from France and are of white glass with gold stoppers and a fired gold design of the eighteenth century; from Audrain

CHARMING ACCESSORIES AND SKILFUL DECORATIONS WORK MAGIC IN THE SMALLER MODERN BATHROOM

Among the new bathroom accessories is a painted tin box for soiled linen. It is of antique white tin with an Italian design in polychrome; from Mrs. A. Van R. Barnewall

The whims of the woman who is not so fortunate as to have a large bathroom to indulge in may be delightfully gratified in this especially designed small room. It is no bigger than the usual apartment affords, but it is given unusual attractions in its walls marbleized an agate alabaster colour and its floor of black and white marble. Original touches are the mirror simulating a window above the basin, shelves made flush with the wall, and a console supported by metal figures of Greek slaves. Above this hangs a mirror in dull gold, old-blue, and black with rosettes in brilliant blue glass

DECORATIONS BY MRS. A. VAN R. BARNEWALL

Harting

(Left) The marbleized console, just big enough for a dressing-table, holds crystal bottles with blue decorations and French labels, while the jars and boxes are of yellow alabaster. In the mirror may be seen a reflection of a very shy little cherub holding an urn from which water flows into the tub

Baron de Meyer

The dignity of a spacious room with a large Carrara mantel finds response in crystal candelabra and a bust of Pauline Bonaparte by Casanova; from Chamberlin Dodds

Above the mantel are mirrors with dull gold rosettes, and Directoire armchairs are drawn up near the fireplace. Mary Nash impersonates the charming Directoire lady

THE HEART OF A ROOM LIES IN THE MANTEL AND ITS ACCESSORIES

SUGGESTIONS FOR DECORATING MANTELS OF VARIOUS PERIODS

Mattie Edwards Hewitt

Harting

Very effective is this treatment of a mantel in a panelled room painted red violet. Eight little Chinese gods guard the hearth, surmounted by a carved gilt mirror; from Ruby Ross Goodnow

(Right) On a Louis XV mantel of Brèche d'Alep marble stand amethyst and white crystal girandoles. A gilt bronze clock and a marquetry table with silk "garde feu" are of the same period; from Diane Del Monte

(Left) A French mantel under a flower painting holds a boiserie bust of the Louis XVI period flanked by Venetian glass candlesticks and urns. At either side stand Louis XVI chairs; from Elsie de Wolfe

Mattie Edwards Hewitt

An air of great comfort has been attained in the living-room with its commodious furniture covered in flowered pink mulberry chintz. Italian landscapes by Miss Caroline Robinson are set in the simply panelled beige walls

(Below) Emerald green painted furniture and old New York scenic wallpaper with green taffeta curtains create a delightfully quaint dining-room. White dotted Swiss is used for the glass-curtains and at the French doors

Mattie Edwards Hewitt

The morning-room with deep cream walls and a wood coloured davenport and carpet, is a symphony in browns and yellows with an orange yellow chintz as the predominating colour note. A fifteenth-century Italian painting forms the centre panel above the davenport, and English prints are used for further decoration

THE NEW YORK APARTMENT OF MRS. PRICE POST STRIKES A NOTE OF EASE AND COMFORT AND ATTAINS A PICTURESQUE DINING-ROOM

FOR THE HOUSE, FRESH CHINTZ AND FABRICS NEW

ONE is inclined to throw up the hand helplessly when the decorator insists upon a selection from among the variety of chintzes and countless taffetas which present themselves for the renewing of the house decorations in the autumn. So numerous are the charming designs and colours which are offered that it is difficult not to become hopelessly confused and to make a choice that one regrets as time goes on. And yet this is a matter to which one should give especial thought and attention, since the hangings in a room may do much to make or mar its charm and the happiness of its owner.

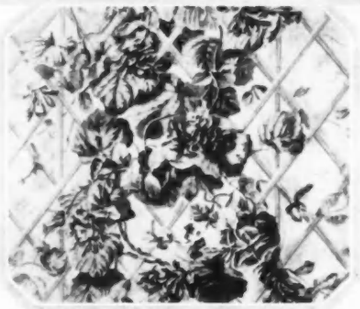
To avoid the catastrophe of making a mistake, it is well to retire to some secluded spot, far away from the world of decorators, and to consider the various fabrics which seem most suitable, in peace and quiet. A particularly good idea is to hang a sample of one of the materials under consideration at each window, leaving them there for a day or two or until one has fully decided which design is most effective with the other furnishings and which one would best like to live with every day.

Harting

In the Port Chester home of Mrs. Henry Coster Steers is an attractive corner. The decorations are by Mrs. A. Van R. Barnewall

FAVOURED OLD CHINTZ

The fashion for chintz has abated not at all; in fact, so great is the demand and so inadequate the supply that it has been found advisable to revive some of the old favourite designs. Among these, it is pleasant to greet a familiar and fascinating one of a rose coloured honeysuckle with blue green leaves clambering over a beige latticed ground. It is shown in the middle of the page. This is a fairly big design and, if combined with a deep rose taffeta and a blue green damask, would make a living-room of distinction. This chintz, 50 inches wide, may be had at $4.50 a yard.



(Above) For the Louis XV day-bed, a cherry coloured toile de Jouy with an appropriate grey blue design makes the valance

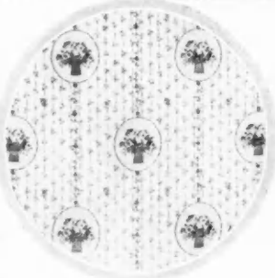
Shown in the circle at the right is another revival, an English block print with bouquets of old-fashioned flowers in rose and blue on either a white or a grey ground. A narrow trellis of tiny flowers marks the background into blocks and makes a slight change from the original cretonne. This is in a 36-inch width and may be had for $1.20 a yard. It is most delightful for a simple bedroom with furniture painted in a light cream colour or in delicate grey with lines of grey green in the decoration.

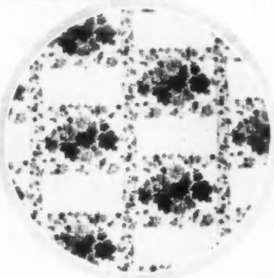
"THE WORLD"

One chintz which is particularly interesting, however, and which goes further back than either of these, is a reprint of a very old one done by the Maison Lauer, famous for its Victoire chintzes. It appears at the lower left on this page. This chintz is known as "The World," depicting in quaint fashion Europe, Asia, Africa, and America as conceived in the days of Louis XVI, and it duplicates the original colouring which is in sepia tones on a cream coloured ground. It may also be had in a brilliant rose on the same ground, in a 50-inch width, for $6.50 a yard. It is interesting to note that this and several of the recent Lauer chintzes are sold by The Belgian Relief Committee, and the proceeds go to the worthy cause of rehabilitating the devastated homes of France and Belgium. A toile such as this could be used effectively in a living or morning-room, and there is a cherry coloured self-striped taffeta 50 inches wide, at $11.25 a yard, which would combine most happily with the sepia toned toile.

An entirely new and interesting fabric, which appears on page 97, is a toile d'Amboise, which has something of the constituency of mohair cloth with a linen thread warp. It has a large and

(*Continued on page 97*)





(Middle, above) As redolent with charm as a rose jar is an old-time chintz with rose coloured honeysuckle flowering on blue green vines against a beige ground

Old-fashioned nosegays bloom on a grey or white English cretonne in the circle at the right. At the left, a cretonne for the boudoir has prim basket medallions

(Left) Done by the artist Lauer, a reprint of a chintz, "The World," shows the continents in Louis XVI conception

(Right) Against a cream coloured ground, large coloured birds flash among flowers in blue, mauve, and rose tones

THE SMARTEST WAYS TO TAKE THE MODERN MOUNTAIN BY STORM

COSTUMES THAT MEET EVERY NEED OF A LIFE OUT-OF-DOORS

The tan leather tam is $12. The coat of tan glove leather to match is pocketed and has a collar to go high or low; $45. The skirt is of tan corduroy; $15. Tan calf hunting boots 10 inches high complete the costume; $20; including a tax of $1; 16 inches high, $23.20 inc. $1.20 tax

A rubber slicker of green or tan is very easily stored away in a compact little rubber bag which comes with it; $7.50; the hat matches. The suit is for climbing or fishing and is of suède with knitted collar and cuffs and may be made to order in four weeks in grey or tan; coat, $18.50; knickers, $25; leather belt in tan or black, $1.50. The stitched hat of forestry cloth is $5

A mountain suit of blue denim has a belted coat with a convertible collar and knickerbockers and a soft hat to match. A skirt, buttoning in front, may be worn with it; coat, $8; knickers, $8; skirt, $8; hat, $3; side-laced khaki leggings, $2.50; heavy tan oxfords, $10

A hunting suit of imported plaid tweed; $85. The velours hat in any colour; $16.65, including a tax of 15 cents. The moccasins of oiled tan cowhide are $7; heavy woollen golf stockings, $3.50

The invaluable friend of the mountain climber is the sweater. This one of extra heavy grey wool has a convertible collar; $6.95. The scarf of knitted wool may be had in several combinations; $10

The skirt to be worn over the suit at the left has an elastic belt and may be worn equally well as a cape; $25

A storm-proof sou'wester hat to match the slicker described above is also made of rubber heavily stitched; $1.50

DRESSING ON A LIMITED INCOME

Note.—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern for any garment shown in this department in this number at the special rate of $1 in size 36; other sizes, with pinned patterns, $3

The success of a frock or suit may depend on so dainty an accessory as a cool white organdie waistcoat. The lace trimming in this one is not elaborate, but it is set off to advantage by small organdie flutings, tucks, and pearl buttons

Very smart and serviceable is this white organdie waistcoat with not a bit of lace about it and only the simplest of embroidery. It is panelled and finished with rows of tiny scallops between lines of hemstitching and rows of little buttons

AFTER all is said and done, the most important item in a woman's wardrobe is the tailored costume, be it a suit or a gown, and in order that this may be of a material of good quality and that it may have well-tailored lines, other items of the wardrobe must sometimes be sacrificed for the sake of economy. With the prices of such necessities as shoes, gloves, and stockings steadily advancing, as they now are, it might at first appear almost impossible for a woman of small means to indulge her natural feminine penchant for dainty lingerie. If she is clever with her needle, she can, of course, copy the finest of hand-made French lingerie at nominal expense. But with after-war work and charities to claim her attention, and the servant question growing more ominous every day, where does the average woman of limited means find time to sit down and spend long hours making dainty underthings that will satisfy both her soul and her purse? for such things take time.

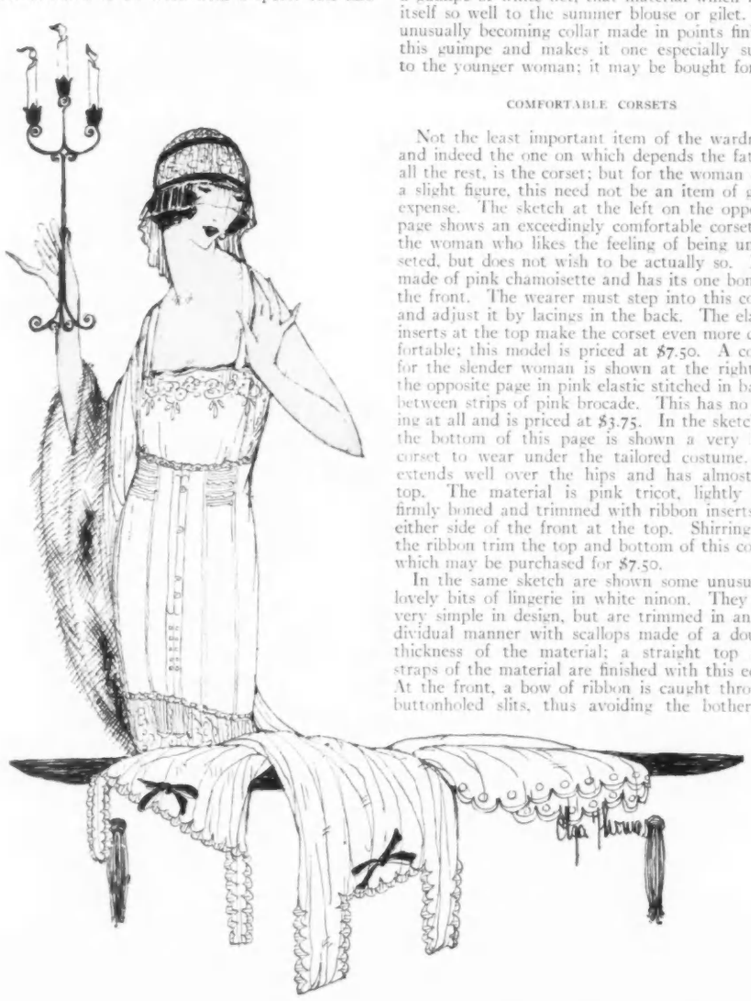
WAISTCOATS OF SIMPLICITY AND QUALITY

However, the tailored lingerie now obtainable in all the good shops ought to solve to a great extent the problem of smart and serviceable lingerie. The woman with small means should remember that good lines and excellent material are more to be desired than lace and elaborate embroidery. This is a rule that bears frequent repetition. Not only is it true of lingerie, but also of such accessories as the attractive new waistcoats that go so far to make a simple tailored costume a marked success. There are several of these waistcoats shown on this and the opposite page; they follow the latest line of fashion and are still rather simply made and of good materials. For instance, the one at the upper left on this page is of that coolest and most fashionable of summer fabrics, organdie. It is shown in white and is held in at the waist with a half belt of the material. The lace insertion is of good quality and is used not lavishly, but to good effect, with tiny flutings of organdie to outline the front panel, the round collar, and the sleeves, while down the centre of the front runs a row of diminutive pearl buttons flanked by fine tucks; the waistcoat may be purchased for $9.50. The one of white organdie which is sketched at the right on this page has the waistcoat formed by rows of tiny scallops, each row headed with a line of hemstitching. The collar is also scalloped; this waistcoat is priced at $6. The upper sketch at the top of the opposite page shows a tailored waistcoat destined to be worn with a sports suit and made in yellow and white checked gingham. It is piped with white down the front and around the collar; white pearl buttons fasten into tailored buttonholes that are also bound with white. A black patent leather belt lends the final touch of smartness and holds the waistcoat in place; this may be purchased for $11. Beside this is shown a guimpe of white net, that material which lends itself so well to the summer blouse or gilet. An unusually becoming collar made in points finishes this guimpe and makes it one especially suited to the younger woman; it may be bought for $5.

COMFORTABLE CORSETS

Not the least important item of the wardrobe, and indeed the one on which depends the fate of all the rest, is the corset; but for the woman with a slight figure, this need not be an item of great expense. The sketch at the left on the opposite page shows an exceedingly comfortable corset for the woman who likes the feeling of being uncorseted, but does not wish to be actually so. It is made of pink chamoisette and has its one bone in the front. The wearer must step into this corset and adjust it by lacings in the back. The elastic inserts at the top make the corset even more comfortable; this model is priced at $7.50. A corset for the slender woman is shown at the right on the opposite page in pink elastic stitched in bands between strips of pink brocade. This has no lacing at all and is priced at $3.75. In the sketch at the bottom of this page is shown a very long corset to wear under the tailored costume. It extends well over the hips and has almost no top. The material is pink tricot, lightly but firmly boned and trimmed with ribbon inserts on either side of the front at the top. Shirrings of the ribbon trim the top and bottom of this corset which may be purchased for $7.50.

In the same sketch are shown some unusually lovely bits of lingerie in white ninon. They are very simple in design, but are trimmed in an individual manner with scallops made of a double thickness of the material; a straight top and straps of the material are finished with this edge. At the front, a bow of ribbon is caught through buttonholed slits, thus avoiding the bother of



A tricot corset to wear with the tailored costume is low at the top and very long over the hips. The lingerie of white ninon is simple in design, but unusually dainty with its scallops made of a double thickness of the material. The absence of ribbons in the chemise and nightgown, except the single bows, makes them all the more practical. A muslin petticoat that launders well (right) is finished with embroidered scallops and dots

running in ribbons without sacrificing the dainty touch that a bit of ribbon lends to lingerie of every description. At the right in this sketch is shown a serviceable petticoat of a heavy white muslin which launders easily and well. The only trimming consists of fairly large embroidered scallops making an edge, and embroidered dots. This might be made by a home dressmaker. Patterns will be cut at the special rates given at the top of page 70. A petticoat is shown in self-striped white cambric which is particularly suited for wear under the summer frock or sports skirt; it is sketched at the top in the group near the middle of this page. A scallop and dot design is also used to finish the edge of this petticoat which is made to order and priced at $14.

UNDERTHINGS OF BATISTE

Designed for the woman who prefers a batiste undervest to one of silk is that sketched in the middle of the same group. It has no straps over the shoulders, so that it may be worn with an evening gown or under a light summer frock without the annoyance of a too-obvious means of support. This is made entirely by hand and is finished with a narrow beading and edging of Irish lace; made to order, it is priced at $3.50. To match the vest is a pair of knickers with elastic at waist and knee, and a bit of lace, the same as is used on the undervest, gives the finishing touch; these may be purchased for $4.50.

Last but not by any means the least of these delightfully practical underthings, is the ever-present camisole. A dainty one of white Georgette crêpe with rows of fine white net inserted at the top and through the shoulder straps is sketched at the left in the group at the bottom of this page. A ruffle of the net also finishes the top of this camisole, priced at $10.50.

A TAILORED COMBINATION

The woman who prefers combinations to separate knickers and camisoles will like the tailored combination of light blue ninon shown next to it. Bands of white ninon are hemstitched onto the top of the garment and to the edges of the drawers and also form the shoulder straps; this garment may be bought for $14. To wear under one's nicest blouse is the camisole shown next to this. Made of fine white net, it is pleated into the wide band of fine lace forming the top and into the narrow band at the waist-line. A ribbon is run through the top, and there are ribbon straps; this may be purchased for $12.50. The one shown next to this is the sort of camisole that can not appear too often in the wardrobe. It may be made of crêpe de Chine, wash satin, or fine white voile in plain or dotted design. There is a wide hem at the top which is finished with hand-hemstitching. Straps of the material, more practical than those of ribbon, are used on this camisole, and an elastic holds it in place at the waist-line. In imported voile or crêpe de Chine, these camisoles may very easily be made at home.

Almost any sports suit would find a congenial companion in a checked waistcoat of yellow and white gingham with a black patent leather belt. The guimpe, which never outgrows its summer usefulness, is cool and becoming when made of white net with a soft collar finished in points

The newer corsets have no opening in the front and give one the feeling of being uncorseted. As with this one of chamoisette with elastic inserts, the wearer steps into it and laces it in the back

(Top) The petticoat of self-striped cambric is particularly suited to the summer frock or sports skirt. A batiste undervest is made without shoulder straps and is matched by lace-trimmed knickers

For the slender woman, the corset need not be an item of great expense. Perhaps the most comfortable corset is that of elastic stitched in bands between strips of brocade. It has no lacing either front or back

The camisole at the left is fashioned of Georgette crêpe and white net. Blue ninon with bands of white ninon make the tailored combination. The camisole of lace and pleated net is frivolous, while the last is of more practical material simply made

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering goods, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York

A hat that smartly adapts itself to summer or autumn is made of taffeta; $17.15, including luxury tax of 65 cents

A very effective hat to top a white flannel costume is a sailor shape of navy blue duvetyn and taffeta finished, back and front, with quills of the material; $37, including tax of $2

A saucy hat of purple velvet is a smart top for a late summer frock of silk or serge; $17.15, including a 65 cent tax

ONE of the most interesting of recent fashion developments has been the revival of lace. At the Paris races, lace was worn a great deal, and lace frocks are rapidly making their appearance in the wardrobes of well-dressed American women. Combinations of black and white lace are particularly effective in gowns wherein lace plays the predominating part. The charm and dignity about a gown of this kind are certain to appeal to the woman of exacting taste, and in addition such a costume is, as a rule, extremely becoming and cool for summer.

The gown sketched at the lower right on this page is an interesting example of the new costume in which lace is the prevailing factor. It is smart for present wear and has features to insure its remaining in the autumn mode. The foundation is soft black satin over which has been draped écru embroidered net lace in a fine intricate design. The real Marguc lace gives a distinct suggestion of quality. The arrangement of the blouse and tunic gives the long lines at the front which are so universally becoming, and there is a girdle of black satin ribbon ending in a loop at the back. This gown may be bought only in misses' sizes,—14, 16, and 18 years.

Not dissimilar in general character, though distinctly less formal, is the gown sketched at the lower left on this page. This frock, of course, is a day dress. It, too, has a long straight panel at the front, and it is related to the redingote modes now prevailing in Paris. In this gown are combined black satin and a lovely blue pebolette. The blue is a light peacock tone, and where the blue and black material come together there is blue embroidery on the black, and black embroidery on the blue. This is an early autumn model, but useful for cool days now. It may be bought in sizes 14, 16, and 18 years.

While this gown will be found generally becoming, the one sketched at the lower left on page 73 is best adapted to a woman of medium or slender build. It is a chemise model, black crêpe satin embroidered in emerald green. The embroidery covers the entire bodice, which has a slightly elongated waist, and its tone is repeated in the emerald green girdle which is marked at each side by a triangular ornament of green and black braid from which falls a strip of black fringe. The fringe extends the full length of the skirt and gives a very individual touch. The long shoulder lines of this model are also smart; it may be had in sizes 14, 16, and 18 years.

The fashion for advancing into one season the hats which one would suppose to be legitimately the exclusive property of the season following is

A dress of black satin and blue pebolette is made on the favoured redingote lines. Though an autumn model, it is valuable on cool summer days; $62.50

A blouse of radium silk or satin-striped men's crêpe has that combination of simplicity and smartness that is so difficult to find; $12.75

An effective example of the new costume of lace and satin is this gown of black satin hung with an overdress of écru embroidered net lace; price, $85

manifested in the group of three autumn models sketched at the top of page 72. These autumn hats are really quite light in material and with the exception, perhaps, of the large hat at the middle of the group, they may be worn with comfort on even a warm day. For cool days during the summer and with a white flannel costume, the large hat, which is very new in line, is smart. It is a form of the rolled sailor which is extremely short in back and which has a broader front brim that assumes a gracefully irregular line. The narrow back brim is turned up sharply, and on either side a quill made of navy blue duvetyn and taffeta—the materials which go to form the hat—shoot out sharply. These quills are trimmed at the back with white pearl buttons. The hat may be had, also, in taupe, terra-cotta, old blue, and champagne.

The hat at the right is a becoming three-cornered shape of purple velvet edged with purple breasts about the brim, and there is a small ornament of imitation ivory at the right side. This may also be had in other colours. The flat turban of navy blue taffeta at the upper left is edged with beige breasts about its entire circumference, and there is a smart bow of bias taffeta at the back. This, too, may be had in other colours.

A VARIETY OF BUCKLES

The shorter skirts of the present mode are responsible for interest in the matter of shoe buckles. Despite the short-vamped French shoes which one sees here and there, the American woman is adhering closely to the long slender lines for which the bootmakers of this country are famous, and to accent the grace of shoes of this kind such buckles as the ones photographed on this page are employed. The group is a collection of new designs which are intricate and decorative. They are of white metal set with rhinestones, and some of the buckles, for instance that at the upper left of the photograph, are rather large. This particular buckle and the oval buckle next to it are 2½ inches wide. Of hand-hammered sterling silver is the buckle in the photograph at the extreme bottom of the page. It measures 2½ by 1½ inches. This is a very smart ornamentation for a street pump; it may also be had in a square shape if one prefers it.

Above is one of the becoming and ever-popular frilled blouses in white voile, lace edged. On either side of the front under the frill are groups of tiny tucks; $5.95. The other blouse is of hand - embroidered voile, lace trimmed and of excellent quality; $5.95

BLOUSES OF UNUSUAL DAINTINESS

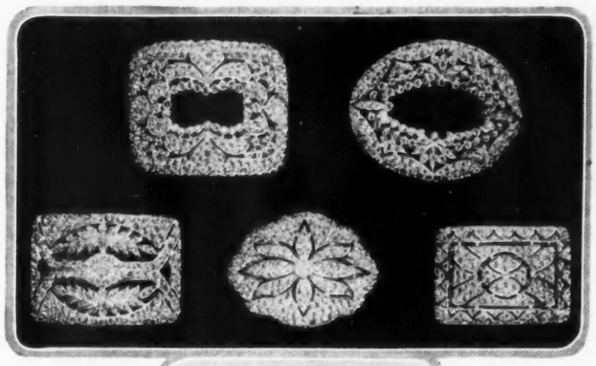
The four blouses shown on these pages, while dissimilar in character, are all very smart types. The one shown in the illustration on page 72 is of a type that is usually difficult to obtain. It is a smart shirt, well cut, carefully tailored, and made of extremely good material. It has a well-fitting waistline upon which the front and back are scantily gathered, turn-over collar and cuffs, and pearl buttons of good quality which fasten it at the front. The material is of satin-striped crêpe shirting such as one sees in men's shirts from the best haberdashers. For general sports wear or for service beneath a summer suit, a waist of this kind has few rivals. This shirt may also be had in white or bisque colour radium silk.

Collars and cuffs of hand-made Madeira embroidery give charm to the very inexpensive white batiste blouse sketched at the top of page 82. It is in an excellent quality of material.

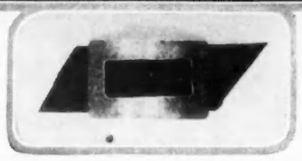
(*Continued on page 82*)

Slim women may retain straightness with a tremendous increase of comfort by wearing these hot-weather corsets of flesh batiste lightly boned; $3

A gown of black satin embroidered in vivid green has straight slim lines, a green girdle, and a narrow strip of long black fringe; in misses' sizes, $49.75



All the buckles above are of white metal and rhinestones combined. At lower left a large square buckle is shown for $29.40, including a tax of $1.40. An attractive buckle is shown in the middle; $32.55, inc. a tax of $1.55



For a walking pump, such a buckle of hand-hammered silver is very smart; $10.50, including a tax of 50 cents

At the upper left is a big buckle 2½ inches wide; $36.75, including a tax of $1.75. The oval buckle at the upper right is also 2½ inches wide and is the same price. At the lower right is a buckle for $23.10, including tax of $1.10

The sheer frock looks well over a slip of flesh or white crêpe de Chine; $10.23, including 48 cents tax; other slip, white satin, $11.33, including 58 cents tax

VOGUE PATTERN SERVICE

Frock No. O4853. Taffeta or crêpe de Chine trimmed simply with chiffon, lace, or net ruffles is appropriate for this unusual party frock. Sizes, 8 to 14 years

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE,

19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

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ATLANTIC CITY, N. J.: *Braunstein-Blatt Company*
BALTIMORE, MD.: *The Jennings-Thomas Shop, 414 N. Charles Street*
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BROOKLYN: *Abraham & Straus*
BUFFALO, N. Y.: *Flint & Kent*
CHICAGO, ILL.: *Vogue Pattern Room, Stevens Building, Room 932, 20 N. Wabash Avenue*
CINCINNATI, O.: *H. & S. Pogue Company*
CLEVELAND, O.: *Halle Brothers*
COLORADO SPRINGS, COLO.: *The Ann Curtis Shop, Chamber of Commerce Building*
DALLAS, TEXAS: *Titche-Goettinger Company*
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SAN FRANCISCO, CALIF: *Vogue Pattern Room, 233 Grant Avenue*
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ST. LOUIS, MO.: *Vogue Pattern Room, Room 821, Century Building, 313 North Ninth Street*
ST. PAUL, MINN.: *Mannheimer Brothers*

Children's patterns from 1 to 14 years. Price, 50 cents

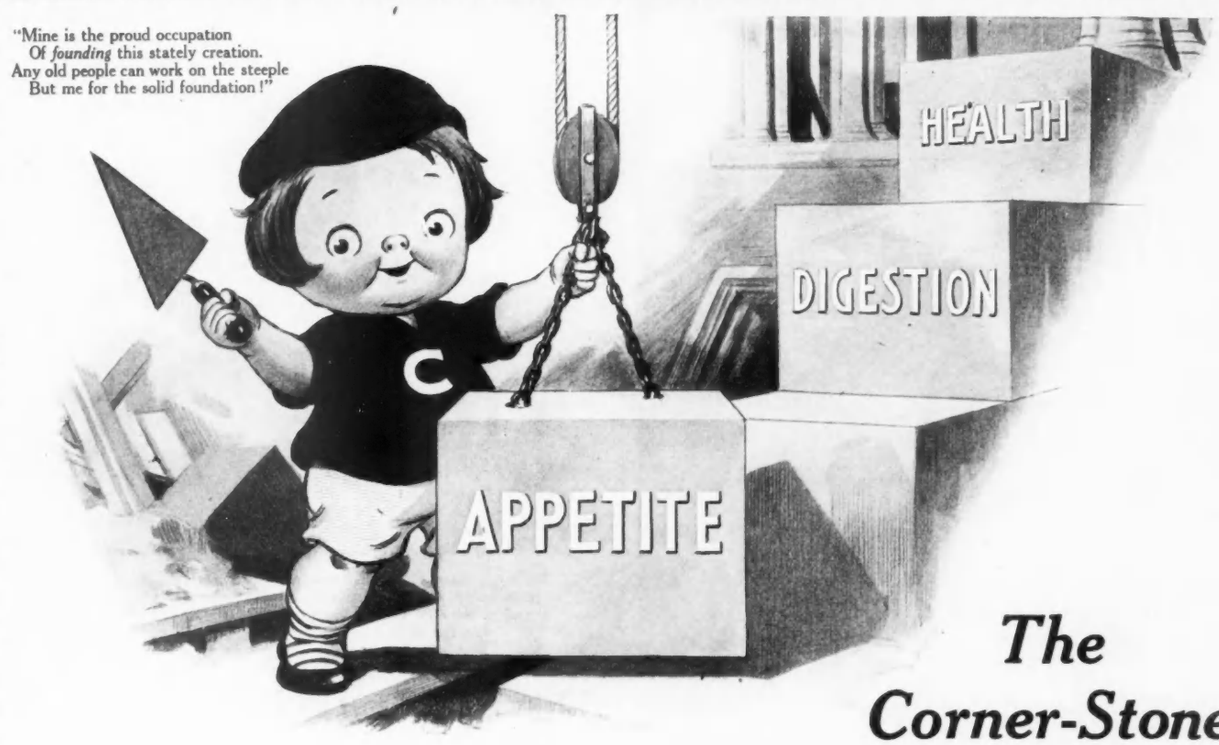
Frock No. O4849. The long and slender lines of the overdress which may be worn with other frocks lend grace to the "awkward age." Sizes, 10 to 14 years

Frock No. O4854. For freedom of movement, this frock is cut in one piece; for durability, it is made of either linen, tub flannel, or crisp taffeta. Sizes, 8 to 14 years

Frock No. O4850. The lithesomeness of this young person is complemented by the frock of challis or dotted Swiss; the collar and cuffs are detachable. Sizes, 8 to 14 years

Frock No. O4851. The tight bodice, gathered skirt, and unusual yoke-line in back accentuate the girlish simplicity of this slip-on jersey frock. Sizes, 8 to 14 years

Frock No. O4852. With the shoulder yoke and panels cut in one piece and the fulness adjusted by hand smocking, this slip-on frock is very graceful. Sizes, 8 to 14 years



The Corner-Stone

You cannot build health without a good appetite and good digestion. To be sure of these you should eat good soup every day. All food authorities agree on this.

The trouble with many people is, they eat too much of foods which the system does not require, and too little of what it really needs. They are over-fed but *under nourished.*

Good soup *nourishes.* You realize this benefit especially with

Campbell's Tomato Soup

It strengthens the weak digestion. It supplies needed body-building elements often lacking in heavier foods.

It will probably make you want less meat. But what you eat will be easier digested, more satisfying, more nourishing.

It is easy to prepare, with no more heat nor labor than in making a cup of tea.

Order an ample supply and have it on hand.

Try Campbell's New Vegetable-Beef Soup

It combines a variety of choice vegetables with selected beef and rich invigorating stock. A particularly hearty and substantial dish. Almost a meal.

21 kinds 12c a can

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

Velvet Grip

Hose Supporter

"Sew-Ons"

NO matter what style of corset is worn, the VELVET GRIP "Sew-On" can be quickly and easily attached.

The *unique* VELVET GRIP feature of the "Sew-On"—an all-rubber, oblong button—assures comfort and perfect security—is proof against "slips" and the ruthless ripping of silken hose threads.

¶ THE fabric employed in the making of the VELVET GRIP "Sew-On" is *all* you would expect of a hose supporter of such unusual attainments—the *very best.*

LOOK FOR THE OBLONG RUBBER BUTTON—"THE BUTTON THAT TALKS FOR ITSELF."

On sale at all Shops of Quality

GEORGE FROST COMPANY
Makers BOSTON

Shaped after an English antique, this commode in the Adam style, blue green with a striping of cream white, is decorated with flowers in natural colours and handles of antique silver. The top is in natural leaf green; from Fakes-Bisbee

ON HER DRESSING-TABLE

UNTIL quite recently, one of the most interesting salons in Paris was presided over by a remarkable old French noblewoman. Her wit and repartee, as well as her position, attracted a notable assemblage each week. Her complexion, however, was the most extraordinary detail of her toilet. For, though the number of this worthy hostess's birthdays sound polite only when expressed in Biblical language, her colouring was that of a young girl.

Out of this pink and white smoothness, the old lady's eyes twinkled brightly and sharply when one of her satellites approached her with the compliment, "But, *chère Comtesse*, your complexion is so wonderful, one longs to know the secret of what you do."

The *grande dame* drew herself up on her diamond-headed cane, and, looking the tactless guest in the eye, replied, "*Madame, je me lave.*"

BEAUTY THROUGH CLEANLINESS

Indeed, the text of every beauty specialist of to-day is that of cleanliness. As some one has remarked, "What a wonderful tribute to the care of the skin is the complexion of the average actress, for in spite of her strenuous stage life, her skin is clear, velvety, and youthful. Why? Because she cleanses the skin thoroughly each night by using some method of removing the make-up."

It is with this thought in mind that this particular authority has compounded a night cream that first cleanses and then works through the eight hours of the night in a manner to produce a real "beauty sleep." The cream is especially good for a dry skin and should be applied as follows. After the face is thoroughly washed and dried, the night cream should be rubbed in. This is best accomplished by covering the forefinger with a dry soft cloth or with an old handkerchief dipped in the cream. The face, neck, arms, and backs of the hands should be thoroughly gone over. The excess cream should then be removed with a dry cloth so that only a little of the cream is left on overnight. In hot weather, however, this excess cream should not be allowed to remain during the night. After a day in town or a motor trip, before dressing for dinner, or whenever the face is tired and soiled by heat and dust, an application of the cream thoroughly cleanses the skin. Followed by a dash of cold water, it refreshes and restores the tired, tense, and heat-drawn face. The water should not be used if the face is inflamed. The price of the cream is 50 cents and $1 a jar.

The day cream in this series harmonizes with the cleansing cream and leaves the skin soft and velvety. It makes a most satisfactory foundation for face powder and is especially designed to protect the skin from sunburn and dust. It may be bought for 50 cents a jar.

The next important detail in this series is the face powder, which is particularly indispensable in the summer. This is a pure powder compounded with great care and is easily adherent, especially when used over the day cream. It comes in three shades,—white, flesh, and brunette and costs 50 cents a box.

AN EXCELLENT ROUGE

Hot weather has the effect of making some women so pale that the effect is one of exhaustion. For such occasions, or when it is important to appear at one's best, this same laboratory has prepared a rouge that is harmless and imperceptible when properly applied. It may be had in three shades—light, dark, and medium. Made in a cake that will not break, it is packed in a case with a mirror and a French puff and may be bought for 50 cents.

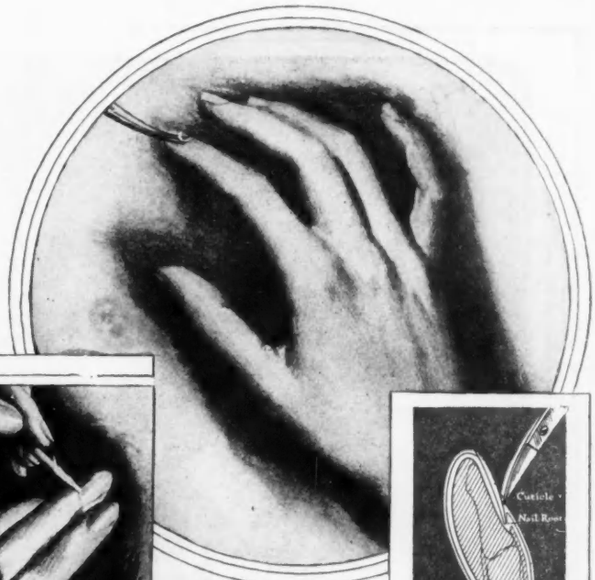
Another important detail for the summer toilet appears in a new preparation that is an antiseptic cream—a lotion that not only removes hair without irritation, but bleaches the skin. It is applied like a cold cream and may be bought for 50 cents and $1 a bottle.

Note — Readers of Vogue inquiring for names of shops where dressing-table article are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

Many people spoil their nails by the wrong kind of care

What causes rough cuticle and hangnails

How to have smooth, even cuticle, perfect nails



The delicate nail root is only one-twelfth inch below the cuticle. People injure it by cutting the cuticle

Diagram

ONLY a bit of cuticle one-twelfth of an inch wide covers each delicate nail root. You can see from the diagram what a tiny protection this is.

Yet the nail root is very sensitive. When it is injured, the nail which grows from it, and the cuticle which covers it, are spoiled.

Some people actually *cut* the fine rim of cuticle which protects the nail root!

Sometime, see for yourself the injury cuticle cutting does:—Look through a magnifying glass at a cuticle that has been manicured with scissors or knife.

What the magnifying glass reveals

You will see that there are many little raw places where more than the dead skin has been cut.

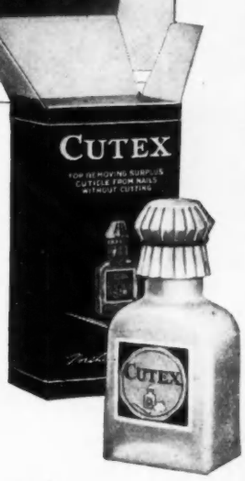
The live cuticle itself, the real protection of the nail root has been actually cut away.

In the little places where it has been cut, this live skin grows especially fast. It grows up much faster than the rest of the cuticle. In this way an uneven edge is formed.

This ragged edge splits and forms rough places and hangnails.

When cuticle is neglected, it sticks tight to the nail. The growing nail pulls it up unevenly to form an ugly line. The cuticle dies, dries up and becomes a horny white rim. Then it splits in places and forms rough edges and hard hangnails that catch on things.

Well kept nails depend on faithful, gentle care. Easily you can keep your nails so charming that your friends consider them one of your special beauties



A smooth oval margin to each nail

It is easy to keep your nails always in exquisite condition without cutting or over-rough pushing back. It is only a matter of a few minutes' care.

In the Cutex package you will find an orange stick and a quantity of absorbent cotton. Wrap some of the cotton around the end of the orange stick, dip it into the bottle and work it around the base of your nails. The surplus cuticle is softened, removed. Then carefully wash the hands with soap and water, pushing the cuticle back when drying them.

By this method, in only a few minutes you can keep your nails in perfect condition. Give your hands this care *regularly* and you will never again blush for their ragged, uncouth appearance.

A complete manicure set for only 20c

For only two dimes you can get a complete manicure set containing the Cutex Cuticle Remover, Nail White, Paste Polish, Cake Polish and emery board, orange stick and absorbent cotton. There is enough of each product to give you six complete manicures. Send for it today. It will give you a new idea of how lovely your hands can look. Address Northam Warren, Dept. 308, 114 West 17th Street, New York City.

If you live in Canada, address Northam Warren, Dept. 308, 200 Mountain Street, Montreal, Canada.

FOR THIS MANICURE SET, MAIL THIS COUPON AND 20 CENTS TODAY

NORTHAM WARREN
Dept. 308, 114 West 17th Street
New York City

Name.....

Street.....

City..... State.....

Cutex, the cuticle remover, comes in 35c and 65c bottles. Cutex Nail Polish, Cuticle Comfort and Nail White are each 35c. At drug and department stores, or send for trial set.

Morning Glory
REGISTERED U.S. PAT. OFF.
THE SILK INCOMPARABLE FOR UNIVERSAL WEAR

A BLEND of ALL the REFINEMENTS and CHARMS WHICH REVEAL QUALITY in a SILK
IN ALL SMART STREET and PRETTY EVENING SHADES

BERFELDEN MILLS
Silk Manufacturers
390 Fourth Avenue
New York

THE HOUSEHOLD ASSISTANT

(*Continued from page 57*)

Other cities want to start bureaus in which the local Y. W. C. A. and the Federal Employment Service shall cooperate. The Ballard School of the New York Y. W. C. A. has prepared a course which it offers to women who wish certificates as trained assistants. The Federal Employment Service is also prepared to give a course in the night schools of the Board of Education, if there are enough applicants.

The supply of available assistants, trained or untrained, is far exceeded by the demand. The placement bureau at the Y. W. C. A. in New York is doing all it can to fit the worker to the position. It is a clearing-house for both sides, and almost every placement has been satisfactory and permanent. The women who come here seeking positions do not belong to the old type of servant or woman-by-the-day. They are, many of them, women who have homes of their own, but wish to supplement their husband's earnings; some are girls who find the new system more to their domestic tastes than the tedious monotony of a shop; many have lost their war-time positions and find themselves unfitted for general office work.

On East Sixty-Second Street in New York, there are three physicians' wives who employ several assistants on an eight-hour basis with notable results. One of these is Mrs. William N. Berkeley, the originator of the "Barker Housekeeping Plan," which has been in operation in her own house for eight years. She has especially remarked that household assistants correspond in type to stenographers, saleswomen, and office girls in striking contrast to the servant type, the most ignorant of women workers, according to statistics. Mrs. Berkeley employs Americans with high school educations. Because their minds are trained and alert, because they are far more intelligent and conscientious than servants, they learn quickly and soon become more capable than average servants. Mrs. Berkeley has found this to be the case even when the assistants were at first untrained in domestic service. They have proved to be punctual and faithful to the rules agreed upon; they take a genuine interest in the affairs of the house, planning menus, doing marketing and shopping, children's sewing, and even writing business letters for their employer. The work is made interchangeable; each assistant must know, first of all, cooking and waiting on the table. There is no reason why men-servants should not fit into the plan, and Mrs. Berkeley employs them with excellent results for such work as cleaning windows, tending the furnace, moving heavy things, or whatever else is needed.

"I find the greatest comfort," says Mrs. Berkeley, "in not giving any meals to any one who works in my house. I have followed the plan for eight years—for three years before I wrote the book which was published in the spring of 1915. And the second cause of rejoicing on my part is not having the rooms of my house occupied by household employées."

For the sake of example, take a household employing nine servants,—cook, kitchen-maid, butler or waitress, pantry-maid or waitress, chambermaid, parlour-maid, two personal maids, and a laundress. It makes a very great difference in the necessary amount of daily work, to say nothing of expense, for the cook to prepare meals for nine persons downstairs as well as for the family. Then there must be sleeping quarters for nine extra persons, and to incidentals there is practically no end.

The employer, of course, must remember that a concession has been made on both sides and that patience is necessary. She must be willing to systematize her household and act as manager herself. One woman in New York City who brought the light of actual successful experience on the general theory by a lecture at Teachers' College in May, has found the eight-hour plan satisfactory mainly because she has given this intelligent attention to her home. Before she adjusted her schedule, she actually performed the various household duties in order to make a fair scale of hours. In the case of resident servants, it came to no one's notice and did not seem to matter much whether a woman took four minutes or forty to dust a staircase. With no definite hour that was to end the day's work, there was no incentive for that maid to work quickly. But with a specified number of hours to be filled by a certain number of workers each day, there must be a schedule that will allot each task its proper time.

This New York woman is the wife of a well-known physician whose offices are in his house. She employs four assistants covering twenty-five hours of housework a day; her secretary and the governess for her little daughter are employed on a different basis. And as the plan works out so well in this professional house, it would be even simpler in the usual city home. "Suppose an employer wishes to adopt this new system after her disheartening struggles with the old," she says. "Let her add the amounts that she has dispensed in a week for wages, food, and laundry for her domestics. Then, by comparison with the hourly wage rate, she will see how many women she can employ and how many hours they will cover—and she will see, too, that she will get a great deal more for the same money. My own experience was that my bills for food went down fifty per cent. When a worker brings her own lunch, it is quite natural that she eats a smaller, more sensible meal and spends less time over it. The women working for me say that they feel much better on account of this.

"We shall not have to worry about the problem of domestic service if we get a contented group of workers. In this respect, employers have consistently failed in most cases. They limited a woman's freedom, they made arbitrary rules governing her personal affairs; they bound her by a sort of slavery—false, because she could have no real interest in living with the family—and then they expected her to be happy and contented.

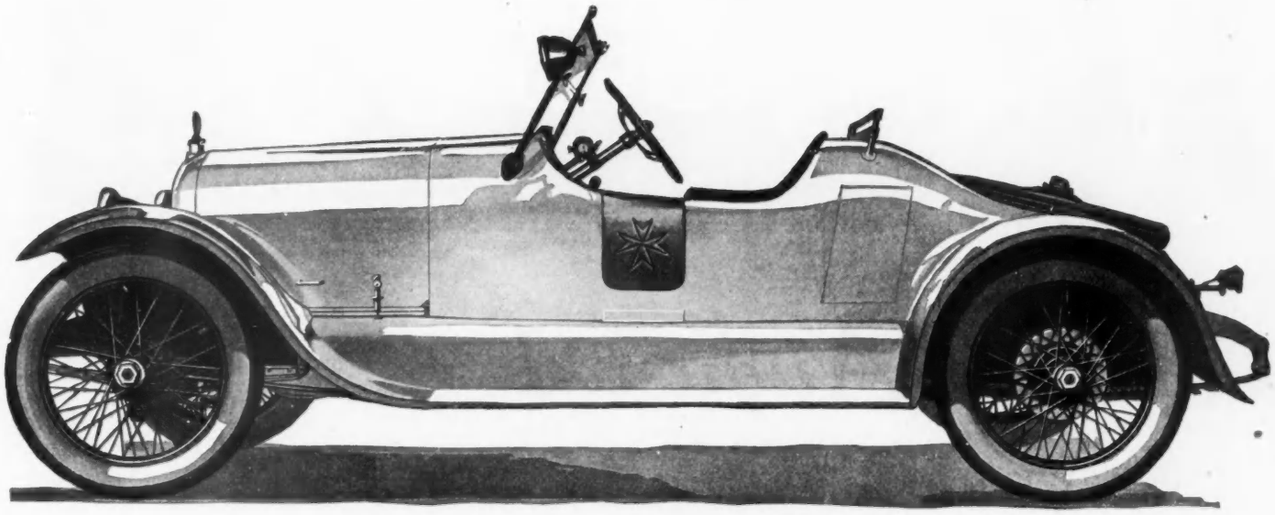
"I have found that this new plan gives an entirely different attitude on both sides. There is a new sense of interest, fresh each day. There is intensive work with far less burden, and a definite cooperation."

The visitor at this house can not help but notice its perfect order and the quiet service of the grey-dressed workers. She notices, too, that one of these women addresses the other as "Miss ———" in a low cultivated voice. A typical day in the home of this employer, as she gives it, follows.

"The first woman arrives at seven in the morning, opens the house and calls the family, answers bells, cooks breakfast and serves it on a turning-table with electric heating appliances, and sets the kitchen to rights. At eight, she starts her daily routine of cleaning which includes the drawing-room and stair, the upstairs sitting-room, nursery, three bedrooms, and three baths. At half past twelve, she has finished this work and takes the next half-hour to rest and eat her lunch which she has brought with her. Then she changes her apron, sets the

(*Continued on page 82*)

Templar
The Superfine Small Car



The Touring Roadster

THIS CAR delights the senses of the motor enthusiast.

Not only in its distinctive design, but in its superfine quality throughout and in its superlative performance, it is ready to thrill its proud possessor.

In the strictest interpretation of the term, a Sport Model, it is also a utility car and an ideal car for touring.

Its completely demountable top affords perfect protection when desired—its hidden luggage compartment is ample for two suit cases.

Such distinctive design and superfine quality has never before been obtainable in a car of moderate size and economical operation.

Six Cord-tired Wire Wheels are standard equipment.

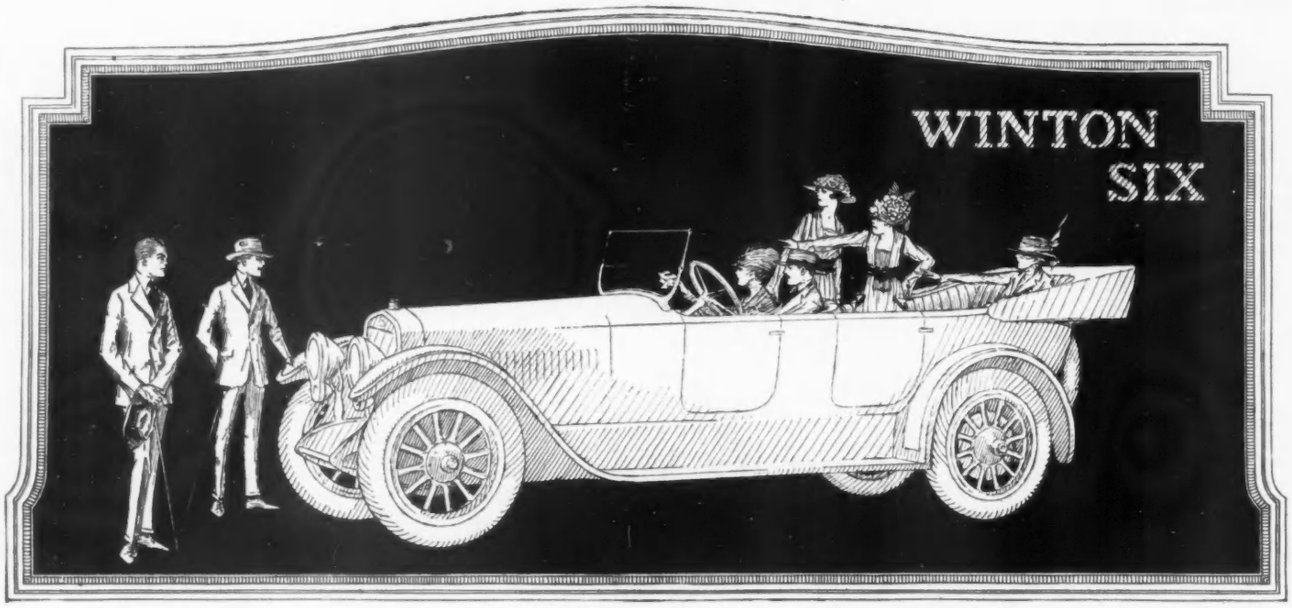
Templar Top-Valve Motor

Models and Prices

Prices f. o. b. Cleveland

Five Passenger Touring $2185 *Four Passenger Victoria Elite* $2285
Four Passenger Sportette $2185 *Two Pass. Touring Roadster* $2385
Five Passenger Sedan $3285

The Templar Motors Corporation
2500 Halstead Street, Lakewood
Cleveland, Ohio



Coming August 1

a most surprising new-style private car

RAPID getaway; wonderful pulling power at low engine speed; a range of 33 to 70 H. P. that masters the miles and breezes over hills; flexibility to meet every driving need; as steady as a clock, without chatter or side-sway; a charming bevel-edge body, picturing the freshest and most advanced motor car beauty; lounging-room comfort; in brief, a car that makes life more worth living because it multiplies your happiness—all this you will find in the very newest Winton Six. Ready August 1st. May we send you literature?

The Winton Company

21 Berea Road, Cleveland, Ohio

Winton Oil Engines for yachts and motor ships, and Winton gasoline-electric light and power Generating Sets are manufactured by the Winton Company in a separate, splendidly equipped plant, devoted exclusively to these two products. Write us your needs.

E

Their name describes them. Their taste makes you want more

For the afternoon refreshment, served with tea, chocolate or lemonade they will confer distinction upon the occasion.

Two dainty biscuit held together with a rich creamy chocolate filling.

A toothsome cocoanut tidbit suggestive of the macaroon.

A unique preparation of figs and golden brown cake.

A fine hard sweet biscuit, serve with any beverage.

True to its name, a Biscuit whose goodness every hostess knows.

A quaintly flavored biscuit slightly sweetened—well baked to a golden brown.

A sugar wafer suited to all social functions especially as a dessert.

Say Zu Zu to the grocerman for this spicy, snappy Ginger Snap.

The best soda cracker in the world.

Twin wafers, crisply thin, with a delicate salt flavor.

Crisp golden brown squares of nourishment A food for strength.

PACKAGES WHICH BEAR THE STAMP OF A NATION'S APPROVAL

The In-er-seal Trade Mark is a symbol of quality and national goodwill. Although biscuit have been baked for 6,000 years it remained for the National Biscuit Company to give them a new character, a new meaning -and to market them in packages proof against air, dirt, moisture and handling. The biscuit are superior, the protection is superb. Keep an assortment of N.B.C. varieties in your cupboard. They are ever ready to serve, and so are a boon to housewife and hostess.

CUPID HATS are setting the pace in exclusive fashion again this Fall.

Sport, Dress and Tailored Models shown by leading shops everywhere.

DESIGNED AND MADE BY

William Rosenblum & Co.

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New York City

Cupid HATS

The most delicate problem I have met in employing women

By a well-known business man

"I have read this courageous article by a leading American business man and want to add my endorsement of the great movement in which he is so much interested. I am glad that some one has, at last, made a stand against this thing which for years has kept women from reaching the highest of which they are capable."

Ada Patterson

"For many years I have employed a great many women—women of all ages and of varying degrees of ability. Most of them have been women of considerable education—few have been without a certain keenness of perception and a vitality of thought that are invaluable in the business world.

"But too often the chance of these women to attain the highest success of which they were capable as well as the pleasure of other persons' business association with them has been spoiled by a thing which until now I have hesitated to discuss with anyone except my wife.

"Delicacy — false modesty, perhaps — has too long kept the lips of all of us sealed on this one subject. But your recent articles in leading publications have brought the whole thing more vividly than ever to my attention, and I feel impelled to speak my mind on the matter.

"Often the very women who seem to be most scrupulously careful about their appearance are the very ones in whom this fault is most noticeable. To them the knowledge that it has been noticeable would come as a great shock. The odor of perspiration has seemed to be a detail beyond their control or perhaps beyond their realization.

"Each of these women has seemed to be utterly unconscious that she herself is subject to this thing. And yet she surely knows that it has a subtle power to break down another's preconceived idea of her personal efficiency. Each seems oblivious to the fact that this taint applies to her, though it is a real menace to her own progress not only in the business world but in every part of her social life. And thus through negligence she has lacked the one personal charm and business asset that is possible to every woman.

"The chief thing, then, it seems to me, is to bring the problem directly before the mind of the open-thinking American woman, in business or out of it. When she once grasps the truth—that the odor of perspiration is very often noticeable to others although it is not noticeable to one who is subject to this trouble—and when she takes this knowledge as applying to her individually, she'll not be long in combating it effectively."

A natural tendency—common to most of us

It is a physiological fact that there are very few persons who are not subject to this odor, though seldom conscious of it themselves. The perspiration glands under the arms, though more active than any others, do not always produce excessive and noticeable moisture. But the chemicals of the body do cause noticeable odor, more apparent under the arms than in any other place.

These underarm glands are under very sensitive nervous control. Sudden excitement, emotion, embarrassment even, serves as a nervous stimulus sufficient to make them more active. The curve of the arm prevents the rapid evaporation of odor or moisture—and the result is that others become aware of this subtle odor at times when we least suspect it.

How fastidious women are meeting the situation

Fastidious women everywhere are meeting this trying situation with methods that are simple and direct. They have learned that it cannot be neglected any more than any other essential of a woman's toilet. They give it the regular attention that they give to their hair, or teeth or hands. They use Odorono, a toilet lotion especially prepared to correct both perspiration moisture and odor. Perspiration, because of its peculiar qualities, is beyond the reach of ordinary methods of cleanliness—excessive moisture of the armpits is due to a local weakness of the sweat glands.

Odorono is antiseptic, perfectly harmless. Its regular use gives what women are demanding—*absolute assurance* of perfect daintiness. It really *corrects* the cause of both the moisture and odor of perspiration.

So absolutely sure when made a regular habit

Use Odorono regularly, just two or three times a week. At night before retiring, pat it on the underarms. Don't rub it in. Allow it to dry, and then dust on a little talcum. The next morning, bathe the parts with clear water. The underarms will remain sweet and dry and odorless in any circumstances! *Daily baths do not lessen its effect.*

Women who find that their gowns are spoiled by perspiration stain and an odor which dry cleaning will not remove can keep their underarms normally dry and sweet by the regular use of Odorono.

At all toilet counters in the United States and Canada, 60c and $1.00. Trial size, 30c. By mail postpaid if your dealer hasn't it.

If you are troubled in any unusual way or have had any difficulty in finding relief, let us help you solve your problem. We shall be so glad to do so. We shall also be glad to mail you our booklet about all perspiration troubles and the methods of correcting them.

Men will be interested in reading our booklet, *"The Assurance of Perfect Grooming."* Address Ruth Miller, The Odorono Co., 226 Blair Avenue, Cincinnati, Ohio.

Address mail orders or requests as follows:
For Canada to The Arthur Sales Co., 61 Adelaide St., East, Toronto, Ont.—For France to The Agencie Americaine, 38 Avenue de L'Opera, Paris.—For Switzerland to The Agencie Americaine, 17 Boulevard Helvetique, Geneve.—For England to The American Drug Supply Co., 6 Northumberland Ave., London, W. C. 2—For U. S. A. to The Odorono Co., 226 Blair Avenue, Cincinnati, Ohio.

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Beautiful, original and exclusive, they are always recognized by those who appreciate the best.

Send us your dealer's name and we will send you our "Home Service Chart" which if filled in and returned will enable our decorator to suggest wall and drapery treatments for your entire home without cost to you. Ask for edition C-352.

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To the decorator who wishes to handle the best and most up-to-date line of artistic wall papers, we have a most attractive proposition to offer.

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Wall Paper Specialists
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The Largest Wall Paper House in the World

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BOSTON 96-98 Federal St. — NEWARK 141 Halsey St.

Collars and cuffs of hand - embroidered Madeira work give charm and distinction to a blouse of fine white batiste; price, $6.95

SEEN *in the* SHOPS

(*Continued from page 73*)

At the left in the sketch at the top of page 73 is shown one of the frilled blouses which are so universally becoming with a sweater or suit. It is of white voile trimmed with imitation Valenciennes lace.

The hand-embroidered voile blouse at the right in the same sketch has a becoming square-cut neck and lace-edged revers and collar.

For the extremely warm days of midsummer, the woman of slender or medium build frequently finds it comfortable to resort to a very light supple corset, carefully selected. The corset sketched on page 73 answers this description. It is made of flesh coloured batiste, and it is boned just enough to hold the figure in control.

The problem of what to wear under transparent summer frocks is pleasantly solved by the princess slips shown in the illustration at the lower right on page 73. The one which is worn by the figure in the sketch may be of white or flesh coloured crêpe de Chine with shoulder straps of satin ribbon. The waist is held in place by elastic in a casing, and the slip fastens down the back. The crêpe de Chine is of good quality and launders well. Over the arm of the figure is a slip made of white satin.

THE HOUSEHOLD ASSISTANT

(*Continued from page 78*)

table, and serves luncheon at half past one. For the remaining two hours, she washes the dishes, answers bells, and is ready to leave at half past three.

"The second woman has come at half past eight to stay until five. In the morning, she answers bells, washes the breakfast dishes and cleans the pantry, and performs the usual routine in the dining-room, lower stair, upper and lower halls, offices, and laboratory. From noon until two o'clock, she prepares the luncheon, washes the kitchen dishes, and does the necessary kitchen work. After a half-hour of rest, she finishes cleaning the kitchen and helps with the silver for an hour. After this, she changes her apron, answers bells, draws the curtains, and makes the tea preparations. She is responsible for the door and telephones after the first woman leaves.

"From five until ten, an upstairs woman is on duty. She closes the windows and curtains, serves tea and answers the door, sets the tray for the nursery supper and the table for dinner, and serves dinner later. In her extra time, she does the work of the usual lady's maid, attending to the wardrobe.

"The downstairs woman is on duty from five until nine. She prepares supper for the nursery at six, and prepares dinner for any desired hour, generally half past eight. She also cooks breads and pastry and takes care of the kitchen. As she has come on fresh at five o'clock, a late dinner means no extra effort for her. When any of the workers have free time, if I am lunching or dining out, perhaps, they do plain sewing for me."

Four assistants, two of whom are college girls, are with the employer at her country place this summer. They pay rent and are provided with bedrooms and a common sitting-room and kitchenette in the farmer's cottage, and each has her own garden plot for raising vegetables. These women receive a salary and have the benefits of a summer in the country besides.

Mrs. Richard Boardman, of New York, who has taken an active participation in the Committee on Household Employment and Education, has employed assistants in her household for five years and feels not only that the plan is a success, but that it is a vast improvement on the old way.

Another New York woman finds the plan of four full-time and one part-time worker wholly successful, and she has compiled for her own household use a little book of rules, suggestions, and information for her assistants, just as the bulletin of a training-school provides. In each case, the plan works out so well that neither side should have any hesitation in adopting it.

FRANCESCA VAN DER KLEY.

BERGDORF
GOODMAN
616 FIFTH AVENUE
between 49th and 50th Sts.
NEW YORK
Announce addition to their
business of the street level shop
to be devoted to
Furs of Quality
also Coats, Capes, Wraps

We Are Coming to Better Teeth

All Statements Approved by High Dental Authorities

We Now Combat Film

Science has discovered something which means better teeth to millions. Able authorities have amply proved its efficiency. Leading dentists all over America are urging its adoption.

It is a way to really clean teeth. Not to merely wash them, but to fight the tooth-wrecking film. That means everything. The slimy film which you feel with your tongue is the cause of most tooth troubles.

That film is what discolors—not the teeth. It is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Dentists call it "bacterial plaque," because millions of germs breed in it. They, with tartar, are the chief causes of pyorrhea.

This clinging film gets into crevices, where it hardens and stays. It resists the tooth brush. The ordinary tooth paste cannot dissolve it. So millions find that teeth discolor and decay despite their daily brushing. And they wonder why.

Dentists long have known the reason, but they found no way to help it. Now there is a way, and everyone should know it. The method is embodied in a dentifrice called Pepsodent. And to quickly let the millions prove it we send to everyone who asks a 10-Day Tube to try.

You Are Welcome to It

You are welcome to this 10-Day Tube. Just use it and see what it does. Then read the reasons in the book we send. You owe that to yourself.

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

Pepsin long seemed impossible. It must be activated, and the usual method is an acid harmful to the teeth. But science now has found a harmless activating method. Patents have been granted by five governments already. That method, used in Pepsodent, offers people now a way to safer, whiter, better teeth.

We urge you to compare it with your old teeth cleaning methods, then let the evident results tell you what to do.

Send the coupon for a 10-Day Tube. Use it like any tooth paste. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how the teeth whiten as the fixed film disappears.

In ten days you will realize that this method is essential to clean teeth. You will use it always, we believe, and have your children use it.

Send us the coupon and see.

Ten-Day Tube Free

THE PEPSODENT CO.,
Dept. 565, 1104 S. Wabash Ave., Chicago, Ill.

Mail Ten-Day Tube of Pepsodent to

Name .....

Address .....

PAT OFF
Pepsodent
REG. U.S.

The New-Day Dentifrice

A scientific tooth paste based on activated pepsin. An efficient film combatant, now endorsed by dentists everywhere and sold by druggists in large tubes.

(184)

Mrs. James Speyer, president of the New York Women's League for Animals, is also the founder of the Animals' Hospital on Lafayette Street

A LEAGUE FOR ANIMALS

THERE is a certain pride that every one takes in a noble horse or dog—for nearly every one has known the friendship of some faithful animal. There is the distinct thrill that a man feels when his favourite horse comes off the track dripping and tired, but laden with trophies. There is the æsthetic love of an aristocratic lady for her aristocratic Russian wolfhound. And there is the honest dog love that a little boy shows to a puppy, no matter how homely or muddy or naughty. The Red Cross dog that distinguished himself on the Field of Honour is admired just as we admire our animal heroes at home—for they are many. And even a commoner in canine and equine worlds must have his share of love and kindness, for he may be just as faithful and affectionate as the champion thoroughbred.

One of the finest tributes to animal democracy is the New York Women's League for Animals. During the period of the war, barring a temporary closing of the hospital and dispensary for nine months in 1915, it went quietly on with its work, not asking for funds while so many war relief organizations were in need of help. Its free hospital and dispensary at 350 Lafayette Street, established some time ago by Mrs. James Speyer, is known the length and breadth of the city. It is a place where a truck-driver may take his injured horse and know that the animal will be treated as carefully as the most pampered Pekinese darling. The huckster's nag receives the same attention as the thoroughbred from the stables of the millionaire; and no fee is charged to either master.

THE OFFICERS AND THE HOSPITAL STAFF

The idea of such a free dispensary for animals originated with Mrs. Speyer who called together a group of men and women to work out a plan of execution. Among those who became the officers of the first animal hospital to be built in this country were:—Mrs. Frederick Vanderbilt, first vice-president; Mrs. M. Orme Wilson, junior, second vice-president; Mrs. Lewis Gouverneur Morris, third vice-president; Mrs. Henry C. Holt, treasurer; Mrs. John Dyneley Prince, assistant treasurer; Mrs. Mary E. Dunn, secretary, and Mrs. Robert G. Mead, counsel. The directors are Miss Matilda Aims, Mrs. Edward N. Breitung, Mrs. William K. Dick, Mrs. Cadwalder Jones, Mrs. Robert G. Mead, Mrs. Thomas F. Ryan, Mrs. James Speyer, Mrs. Frederick Vanderbilt, and Mrs. M. Orme Wilson. The hospital staff includes Dr. W. Reid Blair, consulting veterinarian; Dr. Bruce Blair, veterinarian in charge, and Dr. Roy R. Spaulding, resident veterinarian.

The children of the East Side are frequent visitors at the hospital, and they form one of the most interesting groups. Often one of them comes running in with a dog or a cat too badly injured to live without treatment or too sick to survive without medical attention. No matter how bedraggled and forlorn the pet or stray, it is tenderly wrapped in newspapers or a family shawl, or, if it is too large for small arms, it comes wheeled in the baby's perambulator.

Remarkable achievements in surgery are made by Dr. Blair and his staff, and sometimes there is a pathetic human interest connected with them. There was the blind pedlar who brought his dog—his only guide and pet. Another dog had attacked the little animal, wounding him severely in one leg. With his earning power suddenly taken from him, the pedlar still had unfaltering faith in the good doctors at the League. And he was well rewarded when Dr. Blair returned the beloved guide, fitted with a wooden leg and fully able to lead his master about again as usual.

HUMANE OPERATIONS

Last year, one thousand and thirteen horses, five thousand five hundred and eighty-nine dogs, and one thousand two hundred and forty-two cats were treated at the hospital. One hundred and thirty-seven major operations were performed—some of them the most difficult and delicate operations ever made on animals. When a horse has this ordeal before him, conditions are made as easy as possible. First he is strapped to a vertical table and the eyes are covered with a shield, after which the table is gently lowered to a horizontal position. The anæsthetic is then administered, and the veterinary surgeons work with quick deft movements, every procedure following the most modern method. When the patient is coming out of the ether, there is a rest-room awaiting him where he may stay to recover strength, and then he is either given a private room or placed in the ward.

This special operating table, the gift of Mrs. Roche, is one of the prized possessions of the hospital. Another is the

(Continued on page 86)

We offer for inspection

A SUPERB COLLECTION OF ANTIQUE MOSQUE RUGS

in Ghiordes, Koula, Ferraghan and other weaves of great interest to all lovers of early Eastern Art.

Also an assortment of Antique and Modern Oriental Carpets unsurpassed in extent and merit, in a wide range of sizes.

We are prepared to weave Rugs of any desired dimensions, in designs and color-effects planned to meet your special requirements.

We will be glad to advise you as to what we have for your particular needs.

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FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

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Health and Comfort in Outdoor Sleeping

Pure, fresh air and sunshine are recognized as the greatest of tonics and health restorers. Kenwood Sleeping bags make outdoor sleeping a real joy and comfort. Their design and generous cutting give perfect freedom to the limbs and yet are sufficiently snug for warmth. They have no buckles, snaps or lacing to encumber and annoy the sleeper. The special flap closes the top, forming a double thickness of warm wool about the neck and shoulders. They are ready for use at all times and under all conditions. The bag is Forest Green in color and made of pure long-fibred wool. The long soft nap on both sides insures comfort and warmth to the wearer. Thoroughly pre-shrunk, they may be readily washed with no more care than you would give to any other woolen garment of similar weight.

Leading sporting goods dealers and Department Stores sell Kenwood Outdoor Comfort Products — sleeping bags, sitting-out bags, automobile robes and steamer rugs, etc.—distinctly different in design from all other articles intended for the same use. If you cannot get Kenwood Products at your dealer we will supply you direct.

Our Booklet* — "OUTDOOR COMFORT" — *Free

This interesting little book about outdoor sleeping has been carefully prepared for the discriminating. It illustrates, in colors, the uses for Kenwood Outdoor Comforts; shows the various Kenwood Products and describes and prices them. It will be sent without charge on request.

Dept. V KENWOOD MILLS, Albany, New York

Canadian Address: Kenwood Mills, Ltd. Arnprior, Ontario, Canada

KENWOOD PRODUCTS

This dog is the proud possessor of a League decoration for saving a human life

A LEAGUE FOR ANIMALS

(*Continued from page 84*)

contrivance for soaking a horse's feet. It consists of a sunken footbath into which the horse is lowered by a lift which prevents his seeing the water. This stops at the right height to leave his head free, and gradually the patient realizes the new comfort that his poor tired feet are feeling.

Despite the no-charge rule, there are many thank-offerings dropped in the waiting-room collection box by grateful owners of pets. The donations range all the way from twenty-five cents to one hundred dollars, and in a year's time they seldom amount to less than twelve hundred dollars.

Gifts to the hospital come in various ways. One member of the League, learning that she was to receive a reward of two hundred dollars for finding a diamond brooch, requested the owner, also a League member, to mail the cheque to the Animal Hospital. A friend gave a puppy incubator that has been the means of saving many baby dog lives. A sterilizer was the gift of the owner of several small pets. With part of the proceeds from a recent cat-show, the Silver Society donated a microscope. Miss Jean Simpson and Miss Ouida Grant have added to the equipment of the operating-room the latest type of table for dogs; it is adjustable to any height or size. In the entrance to the hospital is a little bronze tablet inscribed to Mrs. Speyer and presented to the hospital to commemorate its erection. Below this is a dog fountain given by Mrs. William E. Strong as a memorial to her daughter, who was also an animal lover.

THE ACTIVITIES OF THE MEMBERS

The officers and members of the League take a very real interest in its activities. It is they who are out in the worst winter weather, picking out the icy places in the streets where horses may slip and fall and seeing that these places are carefully sanded. Huge boxes of ashes are kept on corners where thoughtful drivers and policemen may have access to them, for covering dangerous places.

Such activities, of course, change with the season. In summer, instead of distributing hundreds of pairs of chain shoes to keep horses from slipping, the members provide watering-stations and light-weight bridles. Nineteen of these watering-places have been placed in the most congested of the trucking centres. Two of them are in charge of women,—one at One Hundredth Street and Amsterdam Avenue and another near Wallabout and Market Streets, Brooklyn. All day long, drivers halt at these stations to get a cooling drink for themselves and their thirsty beasts. If the horse is not too warm, he is hosed off. Last summer, an all-night station was opened at West and Murray Streets near where vegetables are loaded and unloaded, so that men driving by in the early morning hours might stop to refresh themselves and their horses.

NO ANIMALS ARE FORGOTTEN

A stroller who happened to be in the neighbourhood of Seward Park on a summer afternoon and saw the scores of children around tiers of wire cages, might think that a new menagerie was the peep-show attraction. It would be a most unusual menagerie, however, for it is here that cages are provided by the League for housing stray, homeless, diseased, and undesired dogs and cats. In one summer, the League rescued no less than twenty thousand from bad treatment, giving them care before referring them to the Society for the

(*Continued on page 88*)

In the summer, receiving cages are maintained in the city parks for all sorts of sick and stray cats and dogs

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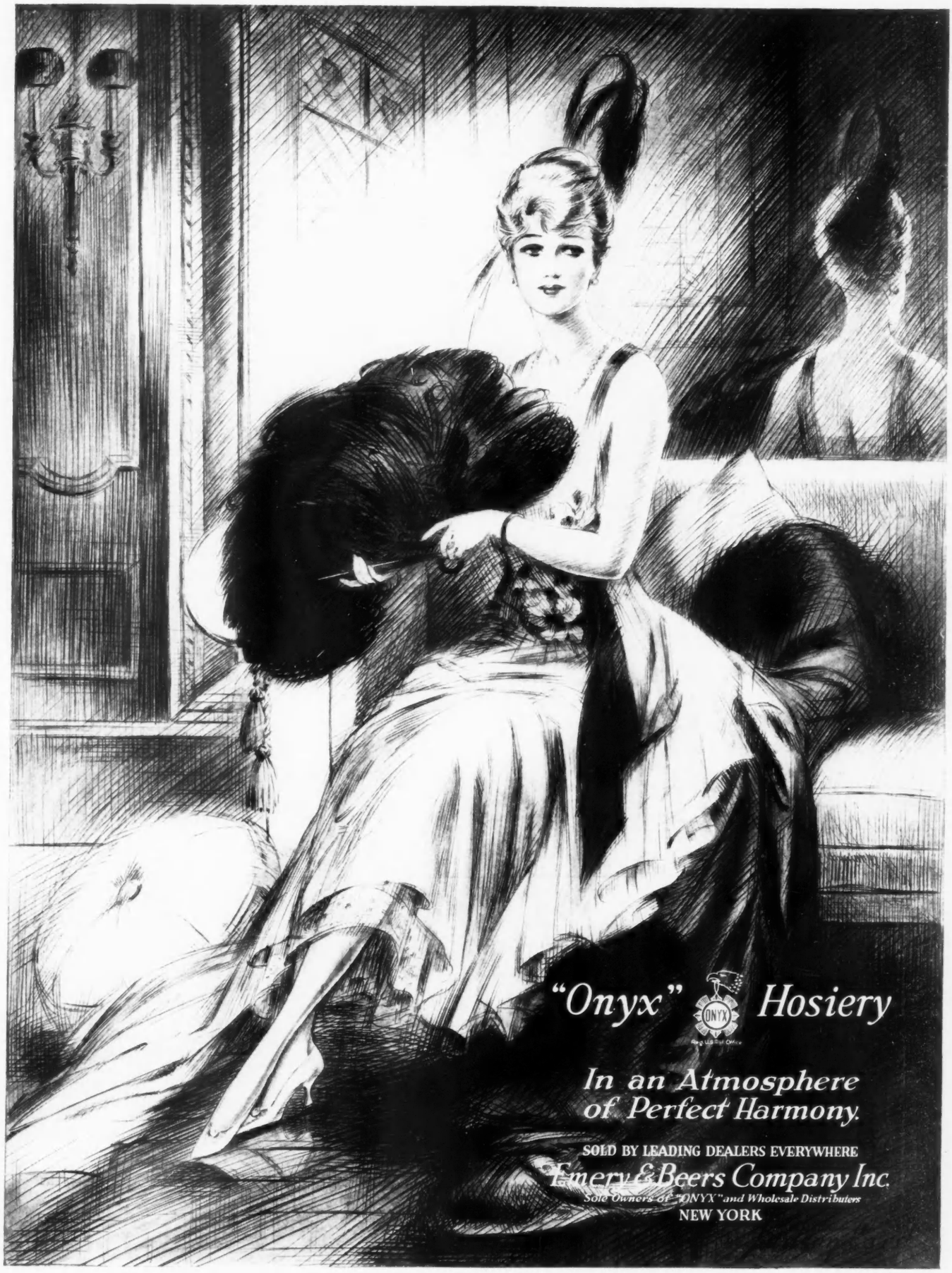
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How to Win Him to Whole Wheat

Serve Him Bubble Grains, Crisp, Flavory, Toasted, Puffed to 8 Times Normal Size

You want to do that—all you mothers. You want your children to eat whole wheat.

Then make whole wheat as attractive as cookies and doughnuts are. Make it a food confection.

Prof. Anderson Has Done That

Puffed Wheat is Prof. Anderson's way of making whole wheat enticing.

He seals the grains in guns, then applies an hour of fearful heat. Then shoots the guns, and all the wheat's moisture—turned to steam—explodes. He causes in each kernel more than 100 million explosions.

The grains come out thin, airy and gigantic. The walls are flimsy, the texture is like snowflakes. The taste is fascinating.

But the great fact is that every atom feeds. Every food cell, being blasted, is fitted for digestion. Thus one gets the full nutrition of whole wheat.

For the joy of it and the good of it, serve Puffed Wheat in milk every day.

Puffed Wheat Puffed Rice and Corn Puffs

All Steam Exploded—Each 15c Except in Far West

Delightful Ways to Serve

Any Puffed Grain with cream and sugar forms a witching morning dish. But mix them with your berries, too. Float them in every bowl of milk. Use as wafers in your soups.

Use Puffed Rice or Corn Puffs as a garnish on ice cream. Use them like nut meats in home candy making. Crisp and lightly butter for hungry children to eat like peanuts when at play.

Like Bubbled Nuts

Toasted and flavory, thin and airy, ready to crush at a touch.

Blend with Berries

They add to berries what crust adds to a shortcake or to pie.

The Quaker Oats Company

Sole Makers

3162

A LEAGUE FOR ANIMALS

(*Continued from page 86*)

Prevention of Cruelty to Animals.

The humanitarian crusade did not stop when these provisions were made for sick and homeless animals. Some one with a special fondness for dogs suggested a Dog's Brigade, and this, under the chairmanship of Mrs. Lewis Gouverneur Morris, has proved one of the most popular branches of the organization. Each dog has his own League collection box into which friends are invited to drop coins. And at the end of the year, when the money is collected and sent to the chairman, the boxes yield a goodly hoard. The interests of the cats are looked after by Mrs. Clifford B. Harmon, chairman of an equally flourishing branch with similar rules for membership and collection boxes. The Bird Brigade is headed by Miss Edith M. Aims, who sees that birds offered for sale in shops are given comfortable and sanitary quarters.

Even the squirrels in the park come in for their share of attention. During that unusually bitter winter of 1917 which every one now remembers with a shiver, New Yorkers were not the only ones who suffered for lack of fuel. Nuts are fuel for the squirrels, and their stores were sadly depleted. The League tided them over until spring by providing many bags and barrels of nuts.

One of the greatest hardships to animals, although it is often necessary, is travelling on trains and making long journeys. If the animal is neglected and badly treated, he is all the more miserable. The League has made an investigation of such conditions, and a special transportation committee, headed by Mrs. Mary E. Dunn, has brought about great improvements. A prize of five dollars is offered each year to the baggageman handling the greatest number of animals and showing them the greatest kindness. Others who handle animals in transit and treat them with marked humanity receive a League certificate.

After the members of the League had, as they thought, made provisions for almost all kinds of pets, they were puzzled one day when three unlisted animals applied for admission. Chico, a squirrel owned by Irene Castle, was followed by Ephraim, a monkey belonging to Mrs. Hubert Foote, Irene Castle's mother. Then there was Jack, a Brazilian marmoset and the pet of Mrs. J. E. Humphrey. A miscellaneous class was formed to welcome these and all subsequent strangers.

In these and many other ways the League has developed year by year; no animal in need of help is turned away from its door. For its dispensary and its many branches, there are, of course, financial wants only too deserving of being filled. Would it not be a generous thing to translate some personal interest in one's own dog or cat, or a friendly interest in animals generally, into a gift that will help to keep things going in Lafayette Street? The League would deeply appreciate such a recognition of its work. Cheques may be made payable to Mrs. H. C. Holt, treasurer, Central Union Trust Company, and sent to Mrs. James Speyer, President, at 1058 Fifth Avenue, or directly to the New York Women's League for Animals' Hospital, 350 Lafayette Street.

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent my mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Miss M. C.—Please explain the meaning of "second" as a suffix to a proper name? Is the engagement ring or the wedding-ring put on the finger first when both are worn together?

Ans.—John Smith, second, means that he is the second John Smith in the family, but not the son of the person for whom he was given that name. Is is customary to put the wedding-ring on the finger first and then the engagement ring over it.

Miss M. M.—Will you suggest a summer wardrobe that will meet all the requirements of a summer vacation?

Ans.—One needs, of course, a variety of sports clothes for daytime wear and also light informal wearing frocks for dancing and for dinner wear. While sports clothes have become more and more decorative in the past few seasons, the most useful kind combine a simple white or light coloured sports skirt and a tailored blouse. A bright coloured silk or wool sweater, white shoes, and a sports hat complete the costume. Several white wash skirts, a number of blouses, one or two sweaters, and sports hats, among which one at least should be of a decorative type for general wear, will make a correct supply of daytime clothes. Tennis shoes and a pair of white pumps, of course, are necessary. Summer evening frocks should be of a rather informal type, and it is always well to have one of organdie or some other light washable material and one of some light coloured chiffon or silk, made with sleeves and a conservative neck-line. One also needs some sort of wrap, preferably a coat of the sports type in tan or another light colour, or a cape, which is always useful in summer. This should be warm, but light in weight.

Helena Rubinstein

Complexions Fade 'Neath Summer Sun

Valaze—the Shield of Beauty

Les Maisons de Beauté Valaze in London, Paris and New York, stand, with the name of Mme. Helena Rubinstein, synonymous with the Art of Beautification,

American Society and European Royalty alike find their Beauty Inspiration at those shrines.

Mme. Rubinstein has incorporated the word "individual" into the vocabulary of Beauty.

Valaze stands for that treatment which is suited to your particular beauty needs.

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THAT lovely skin of which you were so proud—How it does change under sea-air and sunlight! Freckles, sunburn, tan and sallowness are so easily acquired, yet so difficult to overcome!

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Two floors of the Maison de Beauté Valaze in New York are devoted to Valaze Beauty treatments, administered by assistants personally trained by Mme. Rubinstein in London and Paris. These treatments are designed to relieve complexion ills such as open pores, blackheads, flabby throats, wrinkles, crow's feet, freckles and superfluous hair.

Some Valaze preparations ideal for summer use!

Valaze Sun and Windproof Creme—$2.00, $3.00, $5.00

Valaze Beautifying Skin Food—$1.25, $2.25, $6.50

Valaze Skin-toning Lotion—tones and braces the skin, $1.25, $2.50, $5.50 (Special skin toning lotion should be used on dry skins—$2.20, $4.40, $8.50)

Valaze Roman Jelly—removes crows-feet, wrinkles, flabby throats and relaxed muscles—$1.50, $3.00

Valaze Liquidine—particularly for use on oily skins—removes "shine" and whitens the skin—$1.75, $3.00, $6.00

Valaze Novena Cleansing and Massage Cream—$1.00, $1.75, $3.50

Valaze Cream of Lilies—a foundation cream for use on dry skins—$1.25, $2.50, $5.50

Valaze Beauty Foundation Cream—for use on oily skins—$1.00, $2.00, $5.00

Valaze Baume Rose—a transparent foundation for normal skins—$1.65, $3.30, $5.50

Valaze Blackhead and Open-Pore Paste—closes enlarged pores; use instead of soap—$1.10, $2.20

Valaze Emailline—an exquisite cream which removes roughness—$1.65, $3.50, $6.00

Valaze Bleaching Cream—$1.10, $2.20, $5.50

Valaze Freckle Paste—for obstinate freckling—$2.50, $5.00

Valaze Complexion Powder—for normal and moist skins—all tints—$1.00, $1.50, $3.50 and $5.50

Valaze Novena Powder—for dry skins—all tints—$1.00, $1.50, $3.50, $5.50

Valaze Crushed Rose Leaves—a perfect rouge—$1.00, $3.50, $6.50

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STEIN & BLAINE take pleasure in announcing that their collection of fur wraps, muffs and scarves for the forthcoming autumn and winter may now be seen and ordered in their atelier.

Stein & Blaine

13 and 15 West 57th St. New York

H. C. Ellis

The French dressing-table of the eighteenth century, still but little altered, opened in three parts. The middle leaf slid back to disclose a mirror, and rich compartments held the bibelots of the toilet

FRENCH DRESSING-TABLES

WHAT laws must one follow in the furnishing of a house, if one would keep the commandments of good taste? Simply those laws which do not change with any period, the laws of good sense, proportion, and sobriety. We must put into our houses only what is suitable, and we must put it where it belongs. Thus it is that we shall truly decorate our houses by restricting the number of objects with which we beautify it and by giving to each the place to which it is suited.

In the old days, the young people of the fashionable world, when they reached the years of mature judgment, had undergone a sort of unconscious initiation in all matters of art. Both boys and girls passed nearly all their youthful years in the paternal home. Spending the winters in Paris or some other large city and the summers in the ancestral château, they found themselves, in a way, prepared from their earliest years for the duties which they should some day fulfil and especially for the rank they should some day hold. They heard their fathers talking with artists and their mothers discussing the matter of draperies, for the life of a châtelaine then was not a sinecure.

GOOD TASTE IN HOME DECORATION

"This is not a matter of indifference," said Madame de Sévigné, "for on it depends the air of good taste and distinction in a house." Her granddaughter, Madame de Simiane, many of whose letters on this subject have been preserved, talks of mouldings, hangings, and panelling like a decorator. Without advocating a study of the necessarily dry technique of decoration or advising that professional advice be dispensed with, one may reasonably suggest that it is sometimes pleasant, when planning new furnishings, to be able to give reasons to support opinion and justify taste. For good taste is not, as some people seem to think, solely instinct or fantasy. It is, on the contrary, a quality which may be cultivated and which becomes refined and superior as one learns to appreciate that rarest and most beautiful thing, simplicity in art, which does not at all exclude the richness and even sumptuousness which has always been the characteristic and ideal of French art.

DRESSING-TABLE HISTORY

Among all the furnishings devoted to the use of woman, there is none more engaging or more logically constructed than the dressing-table. It must be admitted that while the most exquisite perfection of the toilette was in favour among the old Greeks, the seventeenth century strangely scorned this excellent tradition. The most delicate ladies of this period consented to the most primitive sort of bath, but no one of them would have considered the small implements used in the toilette to be other than precious bibelots, finely wrought. One of the favourite gifts of Louis XIV to the ladies of his court was a costly toilette set, the pieces of which were spread out on a little linen cloth called the *toilette*, which served to wrap them when they were not in use or which was spread out over a table at the rising-hour.

The *toilette* grew more and more elaborate, for naturally every effort was made to have it in harmony with the exquisitely fashioned set for which it was to form a background. It was given a lining perfumed by Martial, the court perfumer, and over this was spread a material of rare richness. One of the *toilettes* used by Louis XIV, for example, was of red and silver brocade bordered with silver lace and edged with silver fringe with great silver tassels at the four corners. The case, the large cushion, the small cushion, the mules, and the dressing-gown were all of the same brocade with silver lace.

The next step in the development of the *toilette* was an important one. On the occasion of the marriage of the Duke of Bourgogne, in December, 1697, the King presented the young Duchess with a wonderful toilet-set which he had ordered from Delaunay. This set contained not only the powder-boxes,

(*Continued on page 92*)

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You may find one of our 50 correspondent offices conveniently located in the city where you reside. There you will find experienced representatives ready to advise with you without charge. You will be made welcome when you call whether you wish to purchase bonds or merely wish to know definite facts concerning them.

When in New York, it will be interesting for you to visit our uptown office in the heart of the shopping district on Fifth Avenue at 43rd Street. There you may shop for bonds as conveniently as you could shop for hats, gloves or gowns on the Avenue.

We shall be glad to send you by letter a special list of bond offerings upon request for VO-5.

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PARIS, NEW YORK

"Randa"—the mark of true millinery fashion. Ask for Randa Hats by name

THE RANDA HAT CO.
57 West 38th Street, New York

FRENCH DRESSING-TABLES

(*Continued from page 90*)

patch-boxes, glove-boxes, and the bell which appear in almost all the sets of this time, but also a tray, a ewer, a jewel-box, and wonders of the goldsmith's work so numerous and so lovely that wrapping them carelessly in a *toilette* was not to be considered. The gracious Duchess of Bourgogne was enchanted with this royal gift, and, like the child that she was, she wished to spread all of its wonders at once before the members of the court who assisted at her toilet. She summoned her cabinet-maker and held a long consultation with him. It was on this occasion that the dressing-table was born.

OLD FRENCH DRESSING-TABLES

The photograph at the top of page 90 shows the original form of this charming piece which has since varied only in detail. Mounted on long slim legs, curved or fluted according to the period, the dressing-table usually opened in three parts. The top consisted of three leaves; the side leaves opened out, as they appear in the photograph, the middle leaf opened back and was lined with a mirror. At the time of the Regency and of Louis XV, bronze ornaments, pulls, and feet added the richness of their chasing to the rare beauty of exotic woods and delicate marquetry. The favourite dressing-tables in this period were those of rosewood or violetwood. Later, at the end of the eighteenth century, a simple line of bronze or sometimes a line of pearls relieved the severe richness.

In the lists of the sale of Versailles furniture in the Reign of Terror, there is a description of a dressing-table which belonged to Marie Antoinette. This is described as "a dressing-table in the form of a buffet with twelve drawers and shelves, all the locks of which fasten with a single key; also suitable for use as a secretary. It is in satinwood, and charming figures, landscapes, and other objects are represented in the marquetry." This beautiful piece sold for six hundred pounds. The old inventories are full of descriptions which give an idea of the elaboration and richness of these dressing-tables. That of a simple bourgeois, Jean Salvé of Marseilles, in 1790, describes a *toilette* in Rouen linen trimmed with striped India muslin with the under side of the same size and trimmed with the same muslin. It is this modest muslin, or at least some washable fabric, which is preferred to-day to all the sumptuous but impractical fabrics of former days. If laces and embroideries are used at all, they are under glass.

Up to the middle of the eighteenth century, no one ever thought of setting aside a special room for the long and delicate work of the toilet. The apparatus of this important ceremony was carried wherever the beauty in question happened to fancy. The only dressing-room at Versailles at this period was that of the Queen Marie Leczinska. From this time on, however, interest in them increased, and they were carefully planned to face the north, thus obtaining the clear light of the studio.

THE BIBELOTS OF THE TOILET

There is a description of a sleeping-room of the time of Louis XV, hung with toile de Jouy, and of its dressing-room and a second dressing-room. The second dressing-room was a poudoir, resembling the powdering closets that one still finds in England. This particular dressing-room was in a small château, a marvel of proportion, which had kept untouched all its old woodwork, its summer salon, winter salon, and other characteristic features. This wonderfully complete example of historic furnishing was still intact in 1914, near Abbeville—but, alas, the Germans passed that way.

When opened, the dressing-table offered to the eyes a thousand delightfully frivolous and indispensable bibelots. The compartment at the left, of the depth of the table, was lined with silk and held delicate porcelains; Sèvres, Saxe, and white Mennecy with blue decoration were used, or even products

(*Continued on page 94*)

H. C. Ellis

The ceremony of the dressing-table is an elaborate one for the coquette, who owes her luxurious table on its long slim legs to the ingenuity of the Duchess of Bourgogne

Simon DRESSES Quality

SIMON QUALITY costumes are exclusive creations designed to please the critical taste of the refined American woman. The dealer who displays the *SIMON QUALITY* label is primarily interested in offering the very newest dress models which are distinctly original and artistic, yet very moderate in price.

Write for name of dealer nearest you

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WHOLESALE ONLY

No. 5804—(left) A smart Tricotine costume in Navy. The graceful long-roll collar ends adroitly in modish pockets; the Satin vest is edged with white Georgette; a unique black silk-embroidered panel encircles the garment at the hips. Two delicate folds in the back run from the collar to the waist.

No. 3542—(center) This model of Satin Francaise—the material supreme—embraces a characteristic design; silk rosettes are beautifully displayed on the side panels which are finished with heavy silk fringe braid; a narrow panel in the back flows artistically down from the waist. This delightful creation may be had in Navy or Black.

No. 2065—(right) This is a SIMON QUALITY stout; sheer and graceful, with a decidedly slender effect. Made of black lace, embroidered fish-net and Charmeuse; the flowing sleeves are expressively unique; the becoming sash ends in a fine tassel.

THE NESTLÉ Permanent Hair Wave

The Nestlé Process and apparatus are patented in the United States

SINCE we have published in the April issue of Vogue the Inventor's explanation of a good or bad permanent wave the demand for Nestlé-waving has so increased that Nestlé-wavers all over the United States have difficulty in coping with it.

Those illustrations, simple as they were, brought home the fact that twisting human hair like laundry (in the endeavour to get the water out) and then applying chemical bandages subjected to great heat, was not that permanent waving which made the Nestlé name famous but rather a proceeding to bring this useful Invention into discredit.

The real, beneficial permanent wave can *only* be done by the present modern Nestlé process and implements. The "Machine" used, plays only a small incidental part. Proof of this is the great popularity of our home-outfit which even in inexperienced hands has been of great value to thousands of families. And they say so. Dozens of complimentary letters reach us daily at our office. This Home-outfit is sold at $15.00 with the most explicit directions and it lasts a life time.

NESTOL COMB

The latest Nestlé Invention is their wonderful new Water-waving device for hair which has a natural tendency to curl and wave. Such hair can only be improved by water-waving and should never be touched with anything else. They are used in all Nestlé-waving establishments after permanent-waving.

Price $2.00 and $2.50 (4 and 5 inch sizes)

The following list does not comprise all the Nestlé-wavers (of which there are over one hundred in the United States)—but these are well recommended.

Mrs. L. Dennerle	220 Clark Building	Birmingham, Ala.
T. J. Dickson, c/o New York Beauty Shop	Silvertone Building, 1604 Westlake Ave.	Seattle, Wash.
Mrs. Harris, c/o The May Heeland Hair Shop	1534 Second Ave.	Seattle, Wash.
Miss Frances	7 Temple Place	Boston, Mass.
Carlson & Carlson	284 Livingston St.	Brooklyn, N. Y.
E. Burnham	138 & 140 N. State St.	Chicago, Ill.
Guilmont & Peters	705 Marshall Field Annex Building	Chicago, Ill.
Mr. H. T. Benkemper	1900 Euclid Ave.	Cleveland, Ohio
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Miss M. McIntyre	327 W. Walnut St.	Louisville, Ky.
C. Nestlé Co.	657 Fifth Ave.	New York City
Richard	501 Fifth Ave.	New York City
Mr. G. Sattler	12 West 50th St.	New York City
Waldorf-Astoria Hair Dressing Salon	Fifth Ave. & 34th St.	New York City
Julius	70 West 72d St.	New York City
Miss I. L. Graham	222 Jenkins Building	Pittsburgh, Pa.
Mr. E. A. McGinnis	104 Fifth Avenue	Pittsburgh, Pa.
Miss C. C. Burns	708 Lapham Building	Providence, R. I.
Miss C. L. Tegeler	312 N. Euclid Ave.	St. Louis, Mo.
Miss M. McKay	166 Geary St.	San Francisco, Cal.
Mrs. Anna Guerhing Hair Dressing Parlor	U. S. Grant Hotel	San Diego, Cal.
A. Weiler	357 S. Salina St.	Syracuse, N. Y.
Hepner's Hair Emporium	525 Thirteenth St., N.W.	Washington, D. C.
Miss M. E. Scheetze	Kenois Bldg., 11th & G Sts.	Washington, D. C.

Illustrated descriptive booklet can be had free from any of these firms or from

C. NESTLÉ CO., 657 and 659 FIFTH AVENUE Corner 52nd Street NEW YORK

Originators of Permanent Waving on the human head Telephone Plaza 6541

These museum pieces give some idea of the loveliness of the toilet-set which Louis XVI presented to the Duchess of Bourgogne on the occasion of her marriage. Such a set, an exquisite example of the goldsmith's art, consisted not only of numerous boxes for powder and patches and jewels, but also of candlesticks, a tray, and a graceful ewer. It was this gift which was the raison d'être of the first dressing-table

FRENCH DRESSING-TABLES

(*Continued from page 92*)

of the goldsmith's art. One finds records of such porcelains made for Madame Dubarry,—jars for creams and boxes for rouge. The dressing-table held the waters of eternal youth, beauty lotions, pomades,—marvellous preparations to aid the coquette. In another drawer, we should perhaps find the famous "handkerchief of Venus," a bandeau of soft wax which was applied to the forehead to repair the ravages of time.

In the compartment at the right, half the depth of that at the left, were kept the combs and various sorts of brushes. Another drawer on the same side held the inkstand, the box of sand, and the seals, for one must be able, without interrupting the toilet, to dash off an entrancing perfumed note. The richest of all the compartments was that in the middle for the implements of the toilet. The casket of the preceding reign had poured all its treasures here, and each of its engaging fancies had its place, from the hand-mirror, the knife to spread the powder, the nail-scissors, and the tiny gold corkscrew to the boxes for patches and rouge. For there were all sorts of varieties of rouge, and the morning rouge was not at all like that of the afternoon, and that of the boulevard was not at all like that of the wife of a financier, whom one could never confuse with the Opéra dancer.

In the middle drawer were spread delicate wonders of workmanship on which were lavished the most precious materials, while the covers were enriched with miniatures framed in pearls or set in gold. These were the boxes to hold the patches which gave such provocative charm to pretty faces. Each patch, according to its significance, had its own place. The vampire placed hers at the corner of the eye; the woman of majestic dignity wore hers on the forehead; the middle of the cheek was reserved for the woman of many sentimental adventures; the laughing mischief lover set hers beside her tempting lips.

The custom of receiving at one's toilet was doubtless inaugurated by Anne of Austria, mother of Louis XIV, in imitation of her dead husband. There, as Queen Regent, she received the highest dignitaries of the Kingdom. Once the custom was sanctioned, all the noble ladies of the Kingdom followed the lead of their Queen.

In expiation of the frivolity of their lives, our lovely ancestresses have offered us the historic example of their deaths in the bloody Revolution.

DENISE PERSON.

H. C. Ellis

Such delightful enamelled bibelots as these adorned the dressing-tables of court beauties in the reign of Louis XVI. The box near the middle is for patches. At the right, above the scissors, is a balloon-shaped box for powder, and the box at the left holds materials for sealing letters. The salts bottle is of crystal with an enamelled stopper, and the knife is beautifully decorated and encased in a sheath of steel and gold

No. 5715 (at the right)
Plaits over each shoulder and a narrow leather belt add youthfulness to this tailored suit of Tweed.

No. 5405 (just below)
"Sportspun" Jersey, tailored on simple lines, makes this suit appropriate for nearly every hour of the day

No. 5730 (in the photograph)
This smart, straight-line suit chose rich Velour Check and then trimmed it only with bias bands to give the last note of smartness and simplicity.

Concerning Your Early Fall Suit—

EARLY Fall, you know, has a way of bringing with it a longing,—yes, a necessity for a spic, span new suit. You are really quite tired of the summery frocks and last Spring's suits. It's just a simple, all-around suit that you want—something adapted for almost any kind of occasion.

Then there is the miss going away to school—she surely wants a new suit that expresses the style tendencies of a new season.

You can see that practical tweeds, mannish serge, smart Velour Checks and "Sportspun" Jersey are just the fabrics for such mid-season suits.

The Wooltex Tailor-Made label in a suit is proof that superior fabrics have been carefully tailored to retain their style lines through all-around, serviceable wear.

Your copy of "The Tailored Woman" is awaiting you at your Wooltex dealer's—it's an interesting style magazine showing the most advanced ideas for milady's wardrobe.

Or, if you have any difficulty in finding this magazine, write directly to us, giving the name of your favorite store.

Wooltex TAILOR-MADES The H. Black Co.

The H. Black Company

Cleveland New York

WHEREVER well-dressed women gather—at the country club, matinee, shopping, tea or dinner—you're sure to find Goetz* All Silk Satin. In Goetz All Silk Satin one is perfectly gowned for any occasion.

The rich color tones, the lustrous, shimmering surface and the exceptional durability of Goetz All Silk Satin make it the practical satin to buy for any sort of a frock, evening gown, suit, blouse, or for petticoats and linings.

You can get Goetz All Silk Satin in all the smartest shades, delicate colorings or vivid tones for evening wear and rich sombre shades for street frocks.

GOETZ
All Silk Satin

GOETZ SILK MFG. CO.
NEW YORK CITY

* "Gets"

S O C I E T Y

Births

NEW YORK

Harrah.—On June 5, to Mr. and Mrs. Ernest Harrah, a daughter.

Johnson.—On June 5, to Mr. and Mrs. Bradish G. Johnson, a son.

Saint George.—On June 8, to Mr. and Mrs. George B. Saint George, a daughter.

Schroeder.—On June 11, to Mr. and Mrs. Henry Schroeder, a son.

SAVANNAH

Tobias.—On May 12, to Mr. and Mrs. John Randolph Tobias, a daughter.

Deaths

NEW YORK

Cutting.—On June 19, Helen Suydam, Cutting, wife of Robert Fulton Cutting.

Greer.—On June 17, Caroline A. Keith Greer, widow of the late David Hummell Greer.

PROVIDENCE

King.—On June 16, the Reverend Doctor Henry Melville King.

Engagements

NEW YORK

Bacot-Darrin.—Miss Eleanor Carter Bacot, daughter of Mr. John V. Bacot, to Lieutenant Howard Addison Darrin, son of Mrs. B. T. Jackson.

Ohl-Webster.—Miss Joan Kingsley Ohl, daughter of Mr. Josiah Kingsley Ohl, to David Frank Webster, son of Mr. James Scott Webster.

Platt-Lyman.—Miss Charlotte Platt, daughter of Mr. Henry Barstow Platt, to Captain Huntington Lyman, U. S. A., son of Mr. Hart Lyman.

Rafferty-Cattus.—Miss Mercedes Rafferty, daughter of Brigadier-General William Carroll Rafferty, to Mr. Charles Baber Cattus, son of Mr. John Van Antwerp Cattus.

Taylor-Lanier.—Miss Priscilla Thorne Taylor, daughter of Mr. James Blackstone Taylor, to Lieutenant Berwick Bruce Lanier, U. S. N., son of the late Berwick Bruce Lanier.

Weddings

NEW YORK

Baker-Dryden.—On June 21, at the summer home of the bride's parents, in Bernardsville, New Jersey, Mr. Newcombe Chandler Baker, son of Mr. Charles W. Baker, and Miss Dorothy Fairchild Dryden, daughter of Mr. Forest F. Dryden.

Coler-Geer.—On June 26, in Grace Church, Captain E. S. Coler, son of Mrs. William N. Coler, junior, and Miss Helen Danforth Geer, daughter of Mr. Walter Geer.

Hadley-Blodgett.—On July 12, at Avalon, Pride's Crossing, Massachusetts, Major Morris Hadley, son of President Hadley, of Yale University, and Miss Katherine Cumnock Blodgett, daughter of Mr. John Wodd Blodgett.

Hayward-Plant.—On June 21, at the Hotel Plaza, Colonel William Hayward and Mrs. Morton F. Plant.

Martin-Tillman.—On June 23, in the Church of the Holy Trinity, Mr. John F. Martin, junior, son of Mr. John F. Martin, and Miss Katharine D. Tillman, daughter of Brigadier-General Samuel E. Tillman.

Mitchell-Comly.—On June 28, in Saint Mary's Church, Tuxedo Park, Mr. John Murray Mitchell, son of Mrs. John Murray Mitchell, and Miss Lanier Comly, daughter of Mr. Garrard Comly.

Peck-Peabody.—On June 25, in Grace Church, the Reverend Charles Russell Peck and Miss Helen A. Peabody, daughter of the late Dr. George A. Peabody.

Post-Haskell.—On June 21, in Saint Peter's Church, Galilee, New Jersey, Mr. Henry Morgan Post, son of Mrs. Stephen R. Post, and Miss Mary Riker Haskell, daughter of Mr. J. Amory Haskell.

Pruyn-Olyphant.—On June 25, in Grace Church, Mr. Edward Lansing Pruyn, son of Mr. Robert C. Pruyn, and Miss Anna Olyphant, daughter of Mr. J. Kensett Olyphant.

SAINT LOUIS

Talmage-Donnell.—On June 14, Mr. Thomas Hunt Talmage, son of Mrs. Winthrop Dwight, and Miss Mildred Donnell, daughter of Mr. Charles Eloy Donnell.

PITTSBURG

Humphreys-Taylor.—On June 12, in Springfield, Massachusetts, Mr. John G. Stephenson Humphreys, son of Mr. William Young Humphreys, and Miss Doris Remsen Taylor, daughter of Mr. George Wood Taylor.

PARIS

Townsend-Dahlgren.—On June 13, in Saint Joseph's Church, Major Reginald Townsend, of the Red Cross, son of Mr. James Bliss Townsend, and Miss Madeleine Drexel Dahlgren, daughter of Mrs. Drexel Dahlgren.

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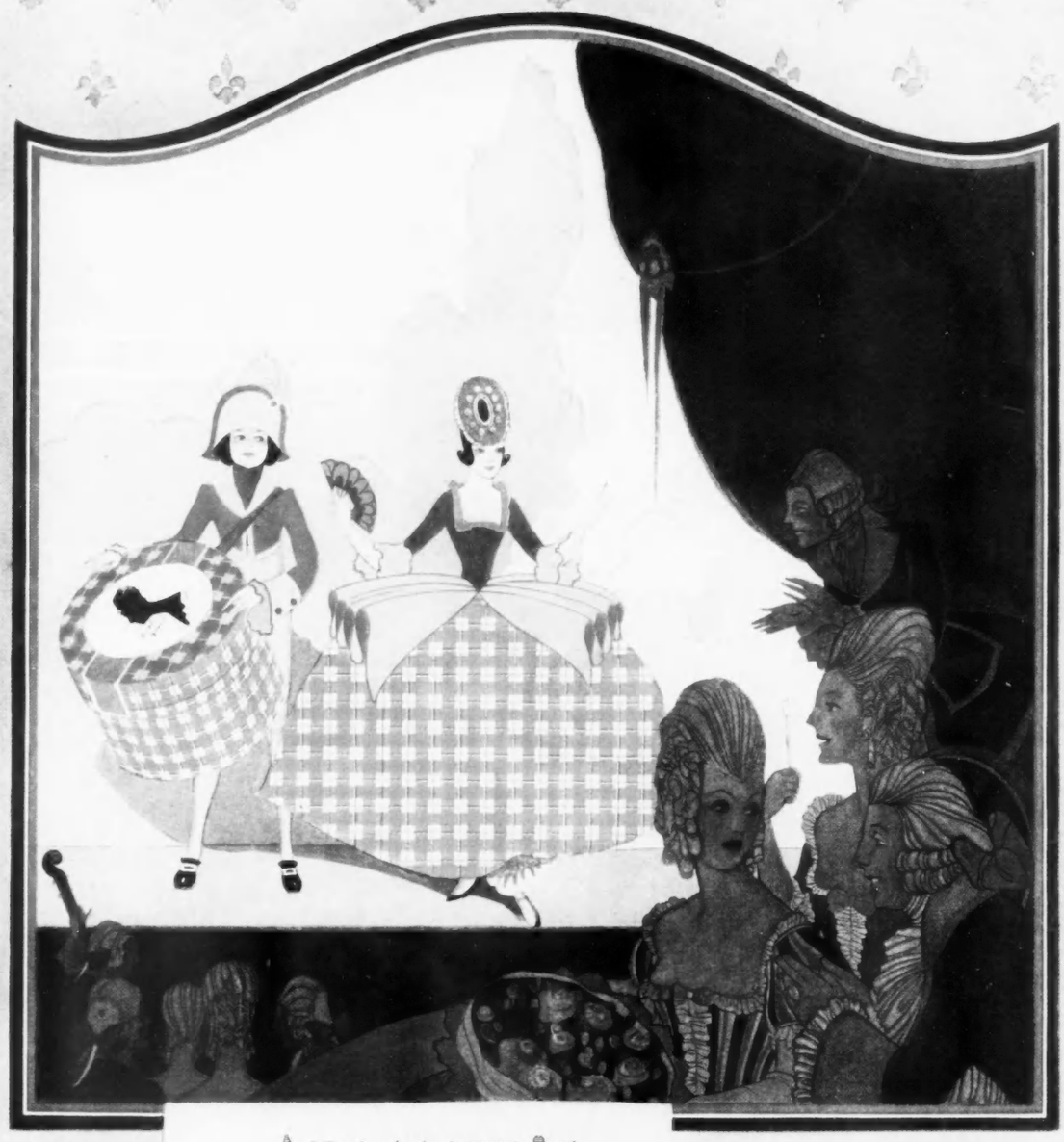


ARMAND'S
COMPLEXION POWDER
In The LITTLE PINK & WHITE BOXES

WE could spend hours telling you how wonderful Armand Complexion Powder is—of its exquisite fineness, how it blends invisibly into the tones of the skin and clings there till it's bathed off, of its rare perfume and purity, but even then we could not do it justice!

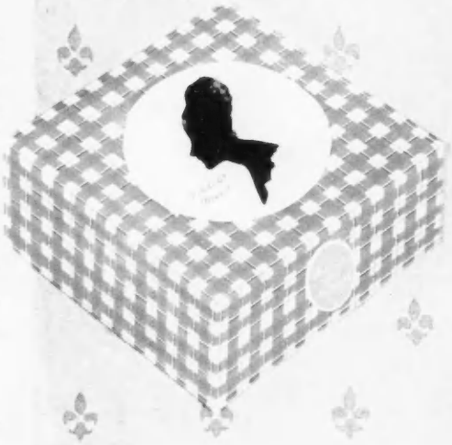
There's just one way for *you* to realize that Armand Powder is truly different—and that is to try it.

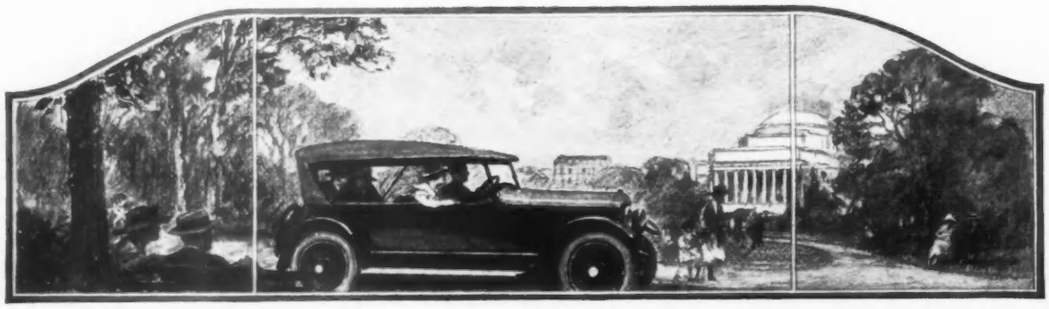
Send us 15c for three sample guest room boxes of Armand. It comes in white, brunette, creme, and Armand's own Tint Natural, in three fragrances. The Bouquet is a medium powder, the Amabelle a lighter powder, and the Aida is a cold cream powder, very dense, which possesses wonderful covering and lasting qualities.

For sale at all the better shops

ARMAND

Des Moines, Iowa, U.S.A., and St. Thomas, Ont., Canada





PAIGE

The Most Beautiful Car in America

Supply and Demand

If you have found it impossible to secure prompt delivery of a Paige car, please remember that we share your disappointment and keenly regret our inability to have served you.

Our plants are now working at capacity with a very large production schedule, but, despite our best efforts, it has been impossible to keep step with the public demand. Once more—and for the tenth successive year—we are facing an alarming shortage of cars, and must ask our friends to bear with us for the time being.

In a very short time a greatly enlarged Paige plant will be in operation and we shall be able to more than double our output. An army of men is now at work installing the equipment that will make this one of the great manufacturing establishments of the nation. It will cover more than fifteen acres of floor space and include practically every labor saving device known to modern shop practice.

Until that plant is completed we must ask you to be lenient in regard to the delivery of Paige cars. Be patient with us for just a little while and rest assured that we are conserving your interests as a future owner of "The Most Beautiful Car in America."

PAIGE-DETROIT MOTOR CAR COMPANY, DETROIT, MICHIGAN

FRESH CHINTZ AND FABRICS NEW

(Continued from page 68)

effective design in faded mauve, rose, and touches of yellow and green on a linen coloured ground, done in the eighteenth-century manner. One advantage is that it may be used attractively without lining, as the light filtering through it only adds to its decided charm. It is 50 inches wide and costs $5.75 a yard.

THE VERY MODERN CHINTZ

Very different in character and modern in spirit is a chintz in a brilliant design of birds and flowers done in very vivid tones of blue, mauve, and rose on a cream coloured ground. It is 28 inches wide and may be purchased for $2.40 a yard. The design is shown at the lower right on page 68. This would be effective in a living-room with outer curtains of a green blue taffeta which is 50 inches wide and may be purchased for $10.50 a yard; with it one of the new ribbed mohair velvets in blue on a gold ground may be used on the small pieces of furniture. This mohair velvet is the most durable sort of furniture covering and may be had in several colours, blue, green, violet, or mulberry on a gold ground. It is 50 inches wide and costs $15.75 a yard. The glass curtains for this room could be made of one of the new thin silk gauzes in a very soft cream colour with a delicately traced self-toned design. The cost of this fabric, which is 50 inches wide, is $9 a yard.

Among the new small-patterned inexpensive cretonnes, there are two which are particularly usable. One, shown at the lower right on this page has a conventional Renaissance design in blue green, gold, lavender, grey, or violet on a white ground. It is 36 inches wide and is obtainable at $1.15 a yard. The other, which would be effective for a boudoir, has tiny light blue medallions with conventional baskets of rose coloured flowers on a quaint speckled black and white ground. It appears at the left near the middle of page 68. Also in a 36-inch width, this may be purchased at $1.15 a yard.

THE QUESTION OF CARPETS

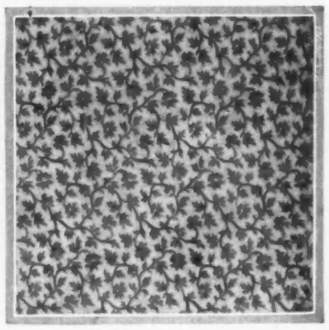
The question of carpets and rugs remains very much the same as in previous years. There still is a tendency towards using plain floor coverings, for which one may select a Wilton in every variety of shade, though the greys and fawns are still the most popular, at a cost varying from $5.50 to $6 a yard. This is in the ordinary 27-inch width. Many people, however, prefer a seamless carpet, and for that a plain chenille with a linen back and a width ranging to 30 feet is obtainable at a cost of $10.50 to $11 a yard. With a wool back, it may be had from $11 to $23.75 a yard. The tête de negre, black, and deep mauves are still very frequently used, as they have been found to combine very successfully with many colour schemes.

Carpets with a design may, of course, be used in a room with panelled walls and plain hangings, and for this one of the new Axminsters with a conventional design in black on a tan ground would be very desirable. This costs $6.75 a yard, and is most effective, as is also a Chinese design in blue on a gold ground which may be had at the same price. Of the new carpets, a most interesting one, which would be particularly effective if used on a white stairway, is a combination of small terra-cotta and blue squares in a mottled effect which is very smart and new. This is obtainable at $6.75 a yard.

BLACK AND WHITE FOR FLOORS

There is still a certain demand for black and white. A Wilton carpet with squares one foot wide in alternate black and white is 36 inches wide and may be purchased for $7.75. This, of course, must be used with great discretion. For a small entrance hallway, in an apartment where the use of marble or tiles has been found impracticable, there is a black and white linoleum, similar to the carpet, which is even more serviceable. It wears very well and may be used to advantage. In 36-inch width, it costs $2.50 a yard.

A delicate mauve and rose design on a linen coloured background gives charm to a new fabric, toile d'Amboise



Especially suited to the small apartment is an allover conventional pattern in blue green on a white ground

The reception of Louis-Philippe of France in New Orleans in 1798, in the old Marigny house (shown above), in which his aristocratic Creole hosts entertained him. The Creoles are of pure French and Spanish descent and have always maintained cordial relationships with the nobility of Spain and France, with whom they share the pride of kinship in an ancient ancestry.

The Charm That Kings Admired

Creole charm has been as much admired in the courts of Europe as in America, and the wonderful Creole hair, thick, dark, lustrous and beautiful, has always been a principal cause of this admiration. The hair is a special pride and care of these patrician people and for generations La Creole hair dressing has been favorite among them. It preserves the youthful beauty and color of the hair even past life's twilight.

No gray hair if you use La Creole Hair Dressing

If your hair is gray, gray streaked, or faded, begin the La Creole *treatment* at once. With nature's assistance La Creole will bring back its former natural color and beauty.

One or several applications of La Creole will not change the color of the hair as would a dye, because La Creole contains no dye. Two to five weeks, depending upon the character and condition of the hair, is the average time required for the hair to fully regain its natural color under the La Creole *treatment*.

After that an occasional application will preserve the vigorous healthy color permanently.

Good taste and refinement approve the La Creole *treatment*. There is no reason for concealing it, though its use can never be detected.

It makes the hair soft, fluffy, wavy and beautiful and promotes the healthy condition of the hair and scalp which Nature intended.

Of course La Creole Hair Dressing gives no dyed appearance. La Creole must not be confused with dyes—it cannot stain the scalp and there is nothing to wash or rub off. La Creole eliminates dandruff and is an excellent remedy for scalp troubles. It is a perfectly safe, healthful, delightful preparation. Absolutely guaranteed to bring back the hair's color—or money refunded.

Mail the coupon for fascinating booklet, "La Creole" Hair Beautiful.

At Drug Stores and Toilet Counters. Price $1.00. If your Dealer can't supply you send us his name and we will see that you are supplied.

Van Vleet-Mansfield Laboratories
Memphis, Tenn.

Van Vleet-Mansfield Laboratories,
142 Tenth St., Memphis, Tenn.
Please send booklet "La Creole" Hair Beautiful, teaching the hair dress becoming each individual.
Name .....
Address .....
City .....
State .....

"How do they make it so Durable?"

A QUESTION often asked by users of SKINNER'S Silk. They marvel at its remarkable *wearing quality* when compared with other silk goods.

Pure-dye silk—the finest and strongest silk threads the markets of the world afford, woven with the utmost care—no "weighting" of the fibre, no adulterations—this explains the wearing quality of

Skinner's

Silks, Satins, Taffetas
(*36 inches wide*)

Beautiful? Yes. But *durability first*—that has been the SKINNER policy for 71 years.

A wide variety of shades for gowns, blouses, petticoats, undergarments—sold by all first-class Drygoods Stores.

"Look for the Name in the Selvage"

William Skinner & Sons

New York Boston Philadelphia Chicago
Mills, Holyoke, Mass. Established 1848

WHAT THEY READ

THE EMBLEMS OF FIDELITY, A COMEDY IN LETTERS, by JAMES LANE ALLEN, brings us again the whimsical humour and amiable philosophy which endeared its author to so many readers in "The Kentucky Cardinal" and "The Choir Invisible." Mr. Allen seldom strays far from his beloved Kentucky, and though the scene of the story told in these letters is laid in New York with threads which reach to England, the main characters are all "bred in ole Kentucky." That land of the blue grass is also the habitat of the "emblems of fidelity," the ferns which are the source of experiences both tragic and intensely amusing in the life of one Beverley Sands, rising author, and his chosen friend, Benjamin Doolittle, a lawyer, harshly described by the imaginative Beverley as "a human land-turtle who thrives under the practical." For imagination is to Benjamin a thing abhorred; it is the aim of his life to drive it forth from the court-room, where it persists in usurping the place of plain and simple truth.

Of a similar diversity of temperament are the elusive fiancées of the two men, Polly Boles and Tilly Snowden, staid, sober, loyal Polly and spoiled inconstant Tilly, forever putting off her wedding-day for some whim beyond every ken, even her own.

Into the lives of this temperamental group comes, by letter, a great Englishman of letters, who mingles high praise of the young author's work with a request that he send him some of the ferns of his native Kentucky, for ferns are the great author's hobby. There follows a cordial invitation to the young author and his wife, if any, to visit England as the guests of the English author. Visions of endless vistas of English lawns set with tea and muffins and admiring social and literary lights flit before the eyes of the rising author and even enthrall the elusive bride-to-be. All moves merrily towards the wedding-bells, but florists, alas, are fickle in Kentucky, and Beverley's troubles begin with a caustic letter from a very much injured English great man who feels that he has offered his best and been very shabbily treated indeed.

Once begun, Beverley's troubles are long in ending, and their course is beset with events of irresistible humour. Through a maze of doubts and difficulties, Beverley stumbles guided by the faithful Ben (blind leading blind) until he comes to curse the very name of fern. At last, however, the light returns, and Beverley, unwed but not inconsolable, leaves for England and fame. (New York: Doubleday, Page and Company; $1.25 net.)

WILD YOUTH AND ANOTHER, by GILBERT PARKER, will find the welcome which always awaits a book by this able story-teller who won his public many years ago with such tales of old Quebec as "The Seats of the Mighty" and "The Battle of the Strong" and has been increasing it ever since. The two long short stories which make up the volume are set against a background of the Canadian Northwest, which like our own, according to current literature, is peopled by maidens passing fair and preferably in distress, villains without a ray of virtue, and chivalrous cowboys of golden hearts.

To emphasize that, however, is to be less than fair to two very good stories, fresh in interest and rapid in action, with characters endued by a vigorous pen with an adequate amount of red blood. The young doctor and the philosophic old Irishman, characters common to both these stories, are excellent studies in personality and possess a reality beyond the limits of the story.

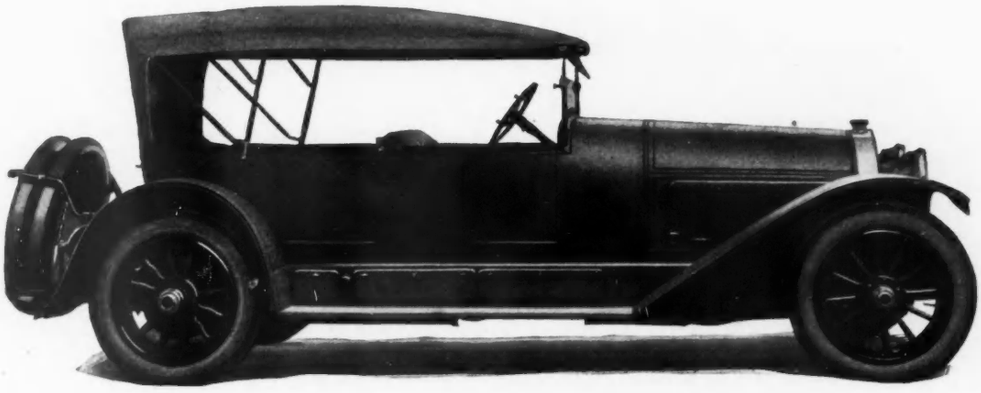
"Wild Youth," the leading story in both place and interest, adds to the setting of adventurous Western life a Chinese element of mystery, embodied in the Chinese servant who executes high-handed justice on the villain and then makes an Oriental exit. Not deep nor weighty matter is here, but diversion for an idle summer hour with enough of substance to make one count the time not lost (Philadelphia: J. B. Lippincott Company; $1.50 net.)

BLOOD AND SAND, by VINCENTE BLASCO IBAÑEZ, adds to the rapidly lengthening list of Ibañez's novels published in English translation. It is no unusual thing to see the "market flooded," as it were, by books translated from French, Spanish, or Italian after the publication of some strikingly successful novel translated from that language. Ibañez, however, would seem to be the first author so prolific that the entire flood consists of his own works. Stranger yet, the demand for his books seems to increase rather than decrease; the famous "Four Horsemen of the Apocalypse" continues to run through edition after edition, and "Blood and Sand" is already in its fourth printing, while several more novels by Ibañez are either ready or in the process of preparation.

Though later in reaching this country, "Blood and Sand" is an earlier book than "The Four Horsemen of the Apocalypse" and was the first of Ibañez's novels to bring him extensive recognition. As its name implies, it deals with that which has been called the "cherished atrocity of Spain, the bull-fight"; deals with it not with the glowing romance of "Carmen," but with the stern justice and the unsparing hand with which "The Four Horsemen of the Apocalypse" dealt with Germany.

Not a pleasant story is this, but it is unmistakably a book from the mind of a thinker—not a moralist, but a man who presents life as clear eyes and a

(*Continued on page 100*)



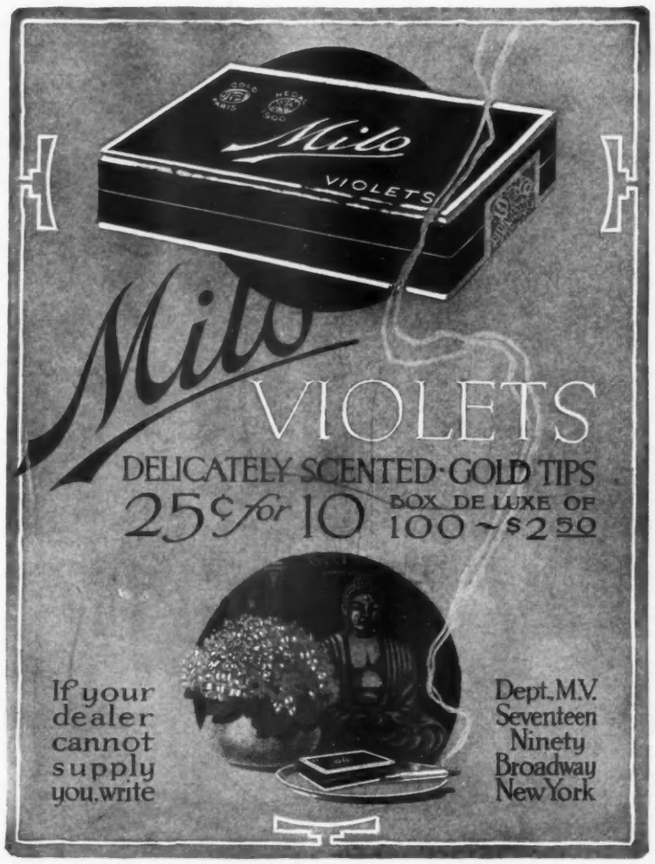
Four Passenger Touring Car

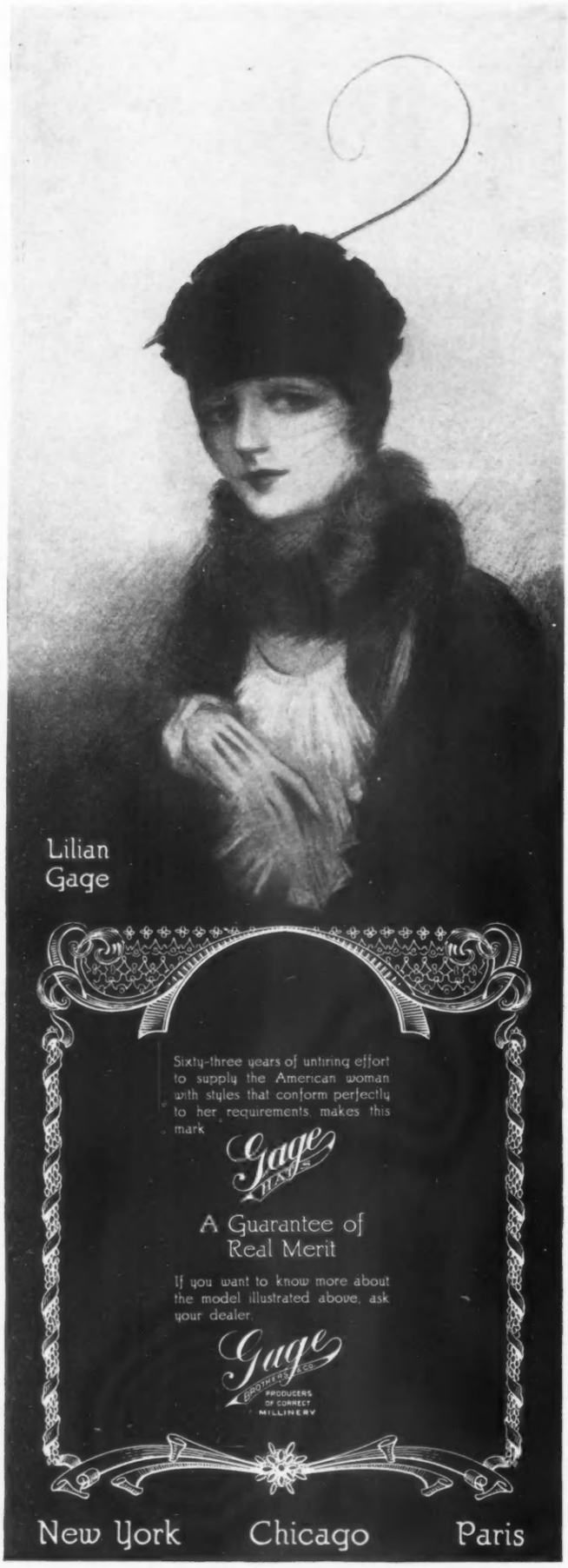
Owned by Mr. James Edward Reed of Chicago

Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars





WHAT THEY READ

(*Continued from page 98*)

keen mind see it, leaving the intelligent reader to draw his own conclusions. The scenes in the bull-ring are painted with a realism that hesitates at no extreme of ghastliness, and not less brilliant is the word painting of the life and soul of the torero.

As a clear and complete presentation of the Spanish national sport from every angle, dramatic, historic, humane, the book could hardly be surpassed, and the impression of horror which it leaves on the mind is proof that the author has accomplished his purpose, and that without the aid of a line of moralizing. He has fearlessly shown his countrymen what this barbaric sport of theirs means. He has shown its glory and glitter, its easy success, and the thundering applause that follows the successful torero. Then in brilliant contrast, he has set the horror of the other side. The fickleness of the crowd, careless of human life, made for excitement, the utter brutality of the arena, the futility of the torero's life,—all these set at naught the brilliance of momentary success. Unquestionably, Ibañez is a man to be reckoned with, one of the few thinkers in an age of many writers. No serious thinker on life or literature can afford to overlook his work. (New York: E. P. Dutton and Company; $1.90 net.)

LAD: A DOG, by Albert Payson Terhune, offers, beyond doubt, the best dog stories since the justly famous "Bob, Son of Battle." Like "Bob," "Lad" was a Scotch collie. He was, moreover, a real dog, trained on a New Jersey farm famous for its collies. And he was trained by the author, who is a son of Marion Harland and has previously written much in collaboration with her, as well as independently. To those who love dogs, who know by personal experience their fidelity, their unbelievable intelligence, it is not hard to accept the author's assertion of the essential truth of these stories. Even those misguided ones who look upon dogs with a mixture of fear and aversion can hardly resist the charm of this well-written series of the adventures and affections of a convincingly real dog.

Many other dogs appear in these pages,—the capricious "Lady," the mate of "Lad," "Knave," the gay philanderer, "Mélisande," an imported sheep-dog with a fixed aversion to sheep, and "Wolf," "Lad's" unfaithful son. Altogether, the author has made us a book to add to the affection of those who love dogs and to arouse affection even in those who love them not. (New York: E. P. Dutton and Company; $1.75 net.)

RAIMENT

My soul needs a new dress—
Its garment's growing old—
No one would ever guess
'Twas made of cloth-of-gold. . . .

A gown that life designed
For love's sweet holiday—
But here's stain of tears,
And there 'twas torn at play!

And now the time draws near
At last to lay it by,
I think I'll choose the next
The colour of the sky!

Frances Dickenson Pinder.

Plus-4-Inch Vest No. 14822

Vanity Fair

Silk Underwear

If you can believe what you glimpse through the best blouses on Fifth Avenue today, the frilly, fluffy underwear of a few years back is distinctly passé! As soon as we adopted a collar set like brother's, a shoulder line without a pucker—it was bound to come! Vanity Fair saw it coming a long way off, too, and that is why you don't find a tiny bit of lace, a suspicion of any gew-gaws on Vanity Fair silk underwear.

Take the plus-four-inch vest, shown in the photograph—no stringy ribbon shoulder straps to wear out, but tailored straps of hemstitched glove-silk. And the comfort of those extra four inches in length! The sure-lap union that is tailored to stay closed—the double back knicker that wears just twice as long—the step-in envelope with never a snap nor button—and the Pettibocker that words can't describe.

If you can't get just the Vanity Fair you wish, write us at Reading.

Vanity Fair Silk Mills, READING, PA.

Makers of Vanity Fair Silk Underwear and Silk Gloves

New York Boston Chicago San Francisco

Address all communications to Reading, Pa.

The Country Club Sport Hats

Fall Model in Duvetyn

Sold At the Smartest Shops

This is the label

THE COUNTRY CLUB Registered

HINDERSON & FINLEY
MAKERS
411 Fifth Ave. New York
21 Rue de L'Echiquier Paris

V-8-1
COUNTRY CLUB HATS
411 5th Ave., N. Y.
What shop in my city sells Country Club Hats?
NAME
ADDRESS

KAYNEE
BLOUSES

One of the Jane Hathaway styles for little tots.

LOTS of fun for sonny but mighty hard on his clothes!

That's where the quality of Kaynee Blouses shows—they're built for real American boys and stand the rough and tumble wear they give them.

You're always proud of a youngster in a Kaynee Blouse—the trim shoulder line, the well set collar that conceals the long youthful neck, the absence of dangling draw strings and the exclusive pattern give him a well-cared-for look.

Only the best sunfast and tubfast materials go into Kaynee garments—the reputation of the Kaynee Company has been built on "quality." All the better stores carry Kaynee Blouses.

"Let them grow up in Kaynee" Creepers, Undertogs, Pajamettes, Rompers, Wash Suits, Blouses, Shirts.

The KAYNEE COMPANY, *Cleveland, Ohio*

The chief part of the Rag Fair is held in the street in front of the famous Cancelleria. Here dress stuffs, ribbons, and hats flaunt their gay modernness at the grey old walls

RAGTIME *in* CLASSICAL ROME

NO American tourist has ever left Rome without paying a visit to the "Rag Fair." Not even, perhaps, the one who asked if he could see all of Rome in two days if he had a guide and a sixty horse-power motor.

The Rag Fair has a more graceful name in Italian—Campo dei Fiori.—Field of Flowers, and this name really suits it better. One never sees any rags displayed, and the flower-stalls are veritable fields of bright blossoms. Even the other booths with their charming arrangement of gay brocades and antique damasks, their festoons of delicate laces, their trays of sparkling jewels and ancient silverware, have something more suggestive of flowers than rags about them.

This open-air market takes place every Wednesday from early morning until sunset in the square of the Campo dei Fiori and the streets running into it. So busy are the tourists who go to buy that they rarely lift their eyes to glance at the Palazzo della Cancelleria, the "noblest Renaissance monument in Rome," which forms an imposing background for all the modern little booths. It must look down with amused superiority at the eager bargainers for "antiques" beneath its calm façade, for that very façade was built with blocks of tavertine taken from the Colosseum. The chief part of the market is in the street in front of this palace. Here modern dress stuffs, ribbons, hats, and shoes are sold. In a side street are grouped the booths of antiques; beyond are the silversmiths, jewellers, and vendors of brass and copper, and in the Piazza are the flowers and vegetables.

ANTIQUITY DEALERS

The antiquity dealers of a smaller sort empty their shops each Wednesday and trundle their wares in a hand-cart to the Campo dei Fiori. They do not fear to bring their treasures into the strong Italian sunlight, for they know that only the inexperienced are likely to buy, and if the sun fades the brocade they will appear even more antique. Also they know that many more strangers will see their wares at the Fair than would ever have penetrated into their dark little shops. They stand before their booths like spiders waiting for the unwary fly, and he who asks the price of anything is lost, for he will not be allowed to escape until he has bought. In this way, the Rag Fair dealer is very different from his colleagues, for the average Roman shopkeeper is exceedingly bored at the idea of making a sale and would rather send away a client than take the trouble of showing him anything which might make it necessary to get down a box or open a drawer. An American woman who discovered some good lace in a little shop was enthusiastic and bought largely. The next day she came back to buy more. The shopkeeper seemed very indifferent, but when she appeared on the third day bringing a friend, he threw up his hands in despair exclaiming, *"Dio santissimo!* Can't I have any peace in my shop!"

THE VALUE OF A SMILE

The first thing to learn about shopping in Italy is the value of a smile. Free-born Americans often enter a neat little shop and, without a word of greeting to the courteous proprietor, begin tossing about his wares. He watches them in glowering silence, and when finally a price is demanded, he names so large a one—anything to get rid of the *forestieri* who are mussing up his shop—that they retreat in the fury of having once more been cheated. If, however, one enters a shop and smiling bows to the owner, he responds in a charming manner, gets out all his treasures, makes a *prezzo bouno*, and usually, for the Italian shopkeeper is very generous—he makes one a present before one leaves. Of course he puts a higher price on his things than the one he

(*Continued on page 104*)

Art Needlework Materials of Highest Quality At Best Shops

ROYAL SOCIETY

H. E. VERRAN CO. INC.
UNION SQUARE WEST, NEW YORK

Art Needlework Materials of Highest Quality At Best Shops

Maillard
NEW YORK

Rich in Food Value

¼ and ½ Pound Package

The Wholesome Sweet

CHOCOLATE PRODUCTS

Hinds Cream
Honey and Almond

THIS Cream, with its soothing healing effect upon windburn and sunburn, is a necessity in midsummer to every woman. The easiest cream in the world to use,—no massage nor prolonged process,—simply moisten the skin gently, morning and night, or at any time.

'Twill cool and soften and freshen most delightfully,—keeping the complexion always attractive. Its economy is due to the small amount required,—only enough to moisten the skin.

The other Hinds requisites, daintily pink-packaged, may be had in sample form, or the trial sizes in a box, as described below. There's summer comfort and charm for you who begin now to use these surpassing necessities.

SAMPLES: Be sure to enclose stamps with your request. Hinds Honey and Almond Cream 2c. Both Cold and Disappearing Cream 4c. Talcum 2c. Trial Cake Soap 8c. Sample Face Powder 2c. Trial Size 15c.

Attractive Week-end Box 50c.

Hinds Cream Toilet Necessities are selling everywhere or will be mailed, postpaid in U.S.A., from Laboratory

A. S. HINDS, 262 WEST ST., PORTLAND, MAINE

Copyright 1919 A. S. Hinds

This brilliant corner, devoted to the flower booths, has given the Romans reason for calling the Rag Fair, The Field of Flowers

RAGTIME *in* CLASSICAL ROME

(*Continued from page 102*)

means eventually to take, but the bargaining system is part of the game of shopping in Italy and is really enjoyed by both salesman and customer.

For those who enjoy bargaining, there is much comedy in the methods of selling at the Rag Fair. The dealers begin at three times what they expect to get and come down by gradual stages with all the subtle shades in their manner of surprise, offended dignity, scorn, and rage, to the grand finale when the object in question is hastily wrapped in dirty newspaper and with smiles and bows thrust under the tourist's arm.

Since the war, Italians have been taking a greater interest in antiques than ever before. Those who have become suddenly rich have wanted, perhaps out of snobbism, to furnish their new houses with old things. One man, a dealer, tells of a woman who came into his shop and asked to see his most expensive chair. Another dealer said he had written his agent in New York to send him back all his stock, as he found he could sell it better in Italy.

The Rag Fair, once the favourite haunt of the foreigner, has changed very much in these touristless days. The little aisles between the booths are filled all day long with a jostling good-natured crowd. Large handsome peasants from the neighbouring Trastevere and descendants of the Sabine women elbow their way among ladies from the provinces who are richly dressed and carry little dogs under their arms; groups of priests finger the elaborate ancient vestments; *vetturini* haggle over the price of a second-hand imitation fur rug; a bride from the Abruzzi wistfully gazes at the crocheted bedspread; whole families, down to the infant in swaddling clothes, wander to and fro in search of a bargain. At noon, the dealers push aside their wares and, having made a little space in the midst of the confusion, produce from some mysterious source a large smoking dish of spaghetti which they sit down to eat. But if one really wants to buy something cheap, one must go toward closing up time, when, rather than pack up an object, the dealers will give it to one for a nominal sum.

MABEL RICHARDSON.

DECORATION *for the* PARISIENNE

(*Continued from page 46*)

it delighted me by the gaiety and humour of the first act, but the situations do not develop very well in the second, and the third leads to no possible conclusion. However, it is very wittily written and excellently interpreted, and gave a final good impression to carry away from the performance.

Everywhere,—at the theatre, at the races, at the charming little dinners that are so constantly given—one notes a certain indecision in the mode. Many women have returned to the strict tailleur and to frocks of greater fulness than has been seen for several years. Others are reactionaries. And to console themselves in the midst of the confusion, those who do not fancy the modern movement go to the concerts, for there beautiful music has not changed. At the concert at the Salle Gaveau given by Monsieur Koubitzky, the soothing rhythms were like lullabies to tired minds. Some of the selections were doubtless by impressionist composers, but they were in admirable accord with the beauty of the subjects. The rest were old classics, rich with all their wealth of legend of which the spirit is so well rendered by folk-songs. Monsieur Koubitzky added even more to their subtle significance by his manner of execution. His style is one of great purity, and he achieved an enormous success.

J. R. F.

CHILDREN WHO DO NOT THRIVE BECAUSE OF SOME LACK IN DIET USUALLY "PICK UP" QUICKLY WHEN

GRAPE-NUTS

FORMS PART OF THEIR FOOD ONCE A DAY OR OFTENER

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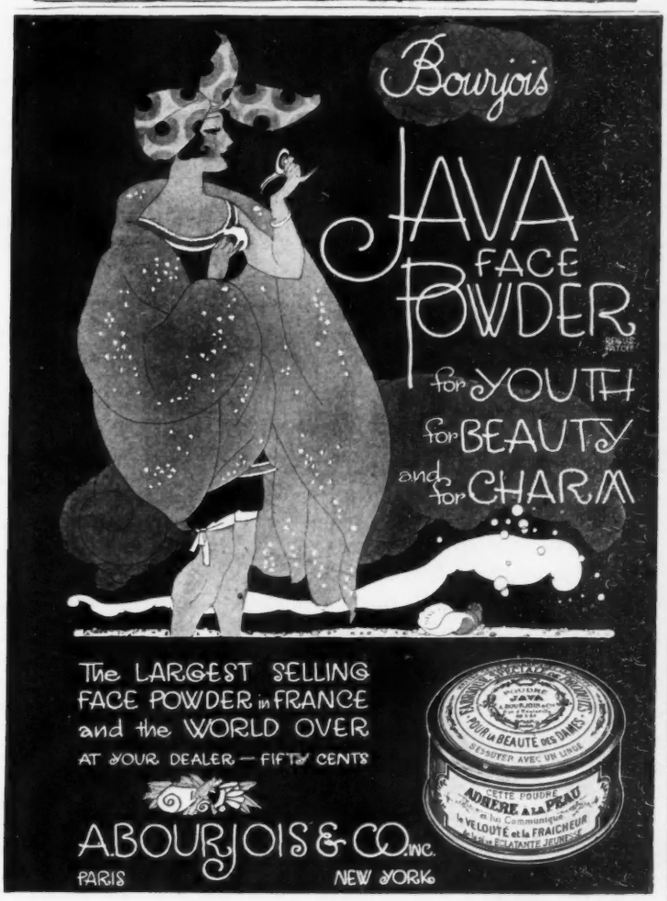

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Let this label guide you—it is on every garment.

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What one woman says:

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The fabric is a worsted jersey, its knitted weave proof against wear, weather, and wrinkles, and it may be had in any of fifty pleasing shades, besides the popular and charming heather mixtures.

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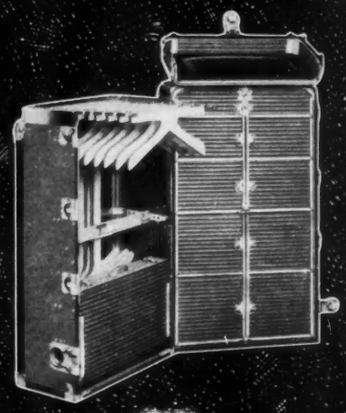

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IF TRUNK quality means anything to you, it means

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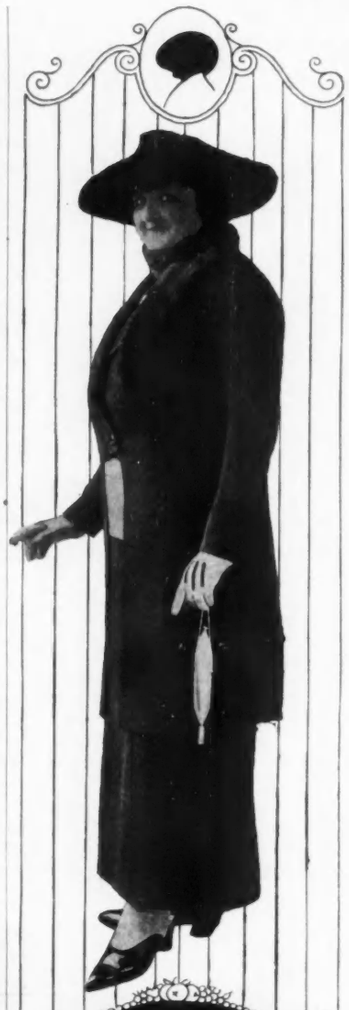

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Never Tousled

The woman who wears a "UNICUM" Real Human Hair Net never bothers with stray locks.

Her hair is neatly and securely held by a net so fine—so carefully matched for color—so *invisible*, that you'd never guess she wears a net at all.

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Look for this envelope when purchasing hair nets.

There are "UNICUM" Nets to match all shades of hair. Handmade. Two styles—"Fringe" and "self-adjusting Cap" Shaped Nets. Both easy to adjust. Both hold the hair securely.

Communicate with us if your favorite dealer cannot supply you.

15c each—2 for 25c and up
Gray and White 25c and up

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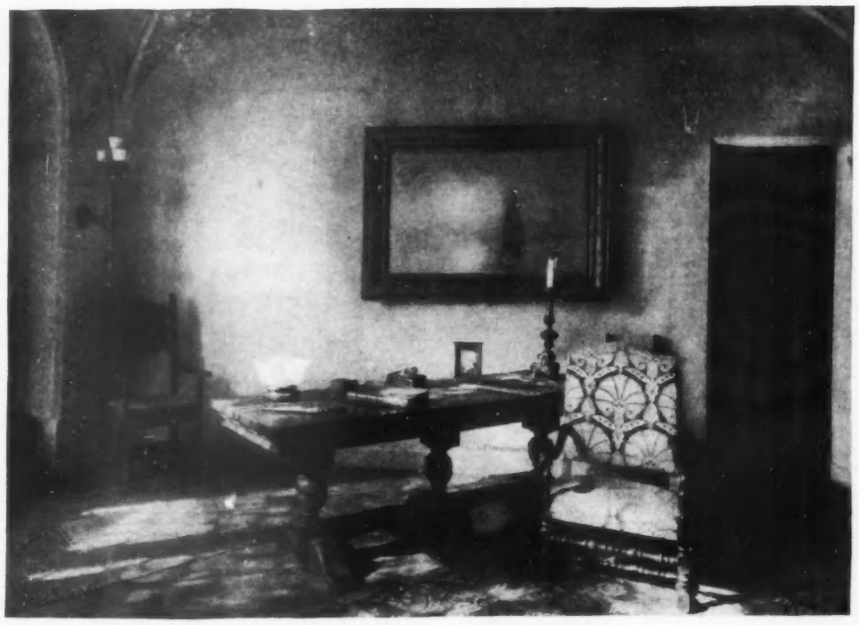

It isn't enough to love a lovely thing—and buy it. You've got to pose it. And frame it. House & Garden shows you how.

DO YOU GIVE YOUR CHAIRS A CHANCE?

Half the charm of that smouldering old brocade comes from the soft sweep of the roughcast background—from the sturdy companionship of the refectory table—from the Oriental rugs so effectively placed—from the narrow brocade-hung doorway set flush with the wall.

And the carved Spanish chair in the corner—wouldn't it lose immeasurably if you took away the Italian beauty of its setting under the curve of the grey ceiling?

As for your own chairs—maybe Priscilla might have sat in them, and they'd break their Colonial hearts if you didn't place them primly with their backs against the wall. Maybe they're English—and yearn for a tea table. Maybe they're modern Bolshevik chairs—and would be happier on the ceiling! . . .

There's more real information about furniture in one issue of House & Garden—where you see all the pieces in real rooms—than in a libraryful of mere books on decoration.

These 5 Numbers of House & Garden, $1

(Six, if you mail the coupon now)

August — Collectors' Number

You mayn't believe it, but this is the year's most lovable number, all written for the soul with a hobby. Even if yours happens to be Japanese netsuke or Italian glass, and you can't find a word about it from cover to cover, you'll recognize the eager, leisurely, critical, tolerant atmosphere of collectordom, and be happy.

September — Autumn Furnishing

The new fabrics—interior architectural doorways—how to choose a paper for the bedroom and decorate the hallway in relation to its connecting rooms—there's positively everything from the Signs of the Zodiac as decoration, to that modern living room that whisks into its tablecloth under your very eyes, and announces dinner. Furniture, crystal, lampshades—and a Pennsylvania farmhouse de luxe.

October — Fall Planting

Here comes the winter garden (no capitals, please) with directions in full for its joyous making. What bulbs to plant in the fall—how to make a rock garden—just which of the bird houses are favorably considered by our friends of the air—and then the Fall Planting Tables, those invaluable pages that represent years of expert investigation, all codified ready for you.

November — House Planning

Are you building a new house? Then here's an article on getting together with the architect, another on collecting for building, a third that tells all about planning for the furniture to go in the various rooms of the new house. And—best of all—you'll find a whole collection of little houses, each perfect of its kind.

December — Christmas House Number

What does Christmas mean to that house of yours? A new rug perhaps? A chair or two that the living room has coaxed for? A floor lamp? All the things that the house wants are in this number, together with the newest ways to hang the holly and dress the tree and plant Christmas in the heart of the dinner table.

January — Furniture Number

Every year our American master-craftsmen give us something lovelier—every year the importers bring in new quaintnesses from the Orient and the odd corners of Europe. The best of these things you'll find in the January number—and if you can't just see what you want in your local stores, our Shopping Service is standing tiptoe, ready to run out and buy it for you (quite without charge) in the specialty shops of New York.

Sign, tear off, and mail the coupon now

JUST one trifling dollar—a tiny fraction of your loss on a single ill-chosen chair—will bring you House & Garden's staff of experts for five delightful months—six, if you mail this coupon now. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman, shopping commissionaire, and friend, are all packed between the covers of House & Garden. You need not send money now. Just mail the coupon today. Your subscription will begin at once.

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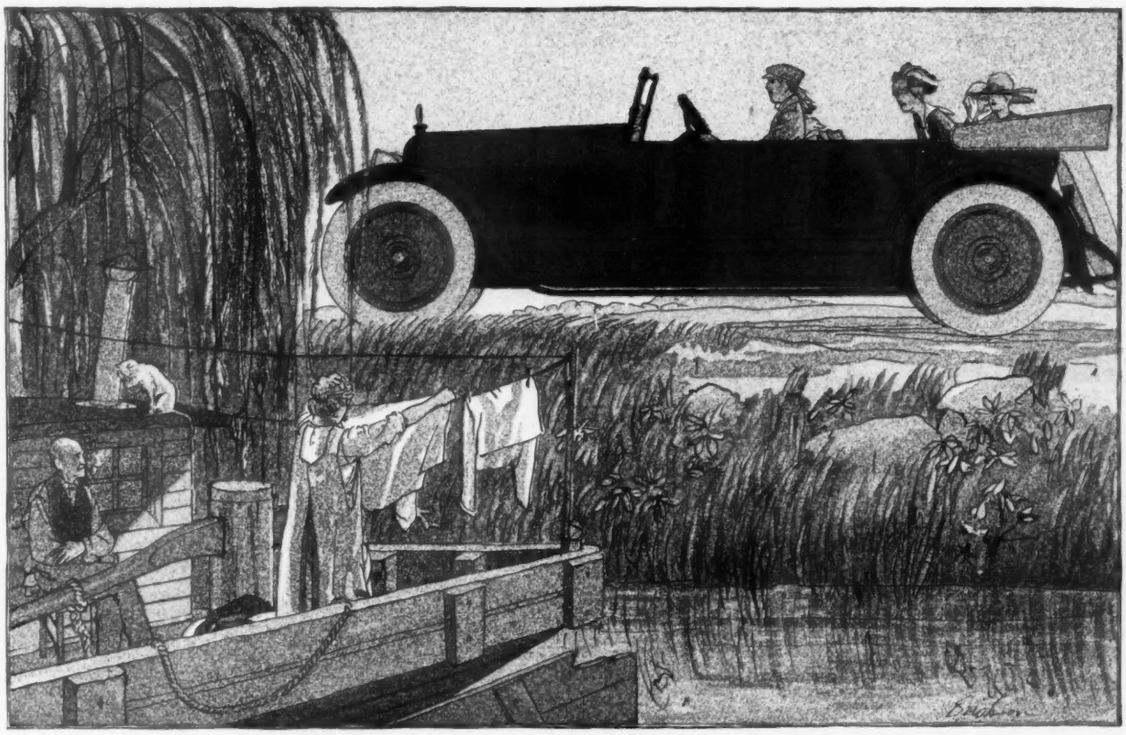


From FRANCE, *the land of soul and sunshine*

THE dreary monotony of motor car design and color, created by a season of blind imitation, inspired Jordan to seek across the sea for this new Silhouette—a captivating, individual, warmly-colored car—as interesting as the times.

Now, if ever, we must escape the commonplace—must have more life and less drabness—more snap, less sameness.

And from France, the land of soul and sunshine, where ideals are never forgotten and beauty is necessary to each day's living came the inspiration for the Silhouette.

The new angle at the dash unmistakably says "Paris". So do the square, wide-opening doors—the cocky seat cowl—the perfectly flat top-edge, without even a hint of any bevel.

Then there are the new seat cushions—deep, soft, resting almost on the floor—emphatically French in design — and upholstered in special quality, hand-buffed, narrow-pleated French leather over Marshall cushion springs.

The body is all-aluminum—more slender, in keeping with the European mode—and free from annoying rumbles, ripples and rust. The top is carefully tailored. Hardware is substantial and artistic.

In the tonneau of the four-passenger there is a cordovan leather boot and saddle bag with big manly straps and buckles. In the seven passenger there are auxiliary seats and a glove and trinket compartment.

Weight is so scientifically distributed that you get all the slimness, lowness and balance of the racing car with the sturdy and substantial *appearance* of the *really* heavy car.

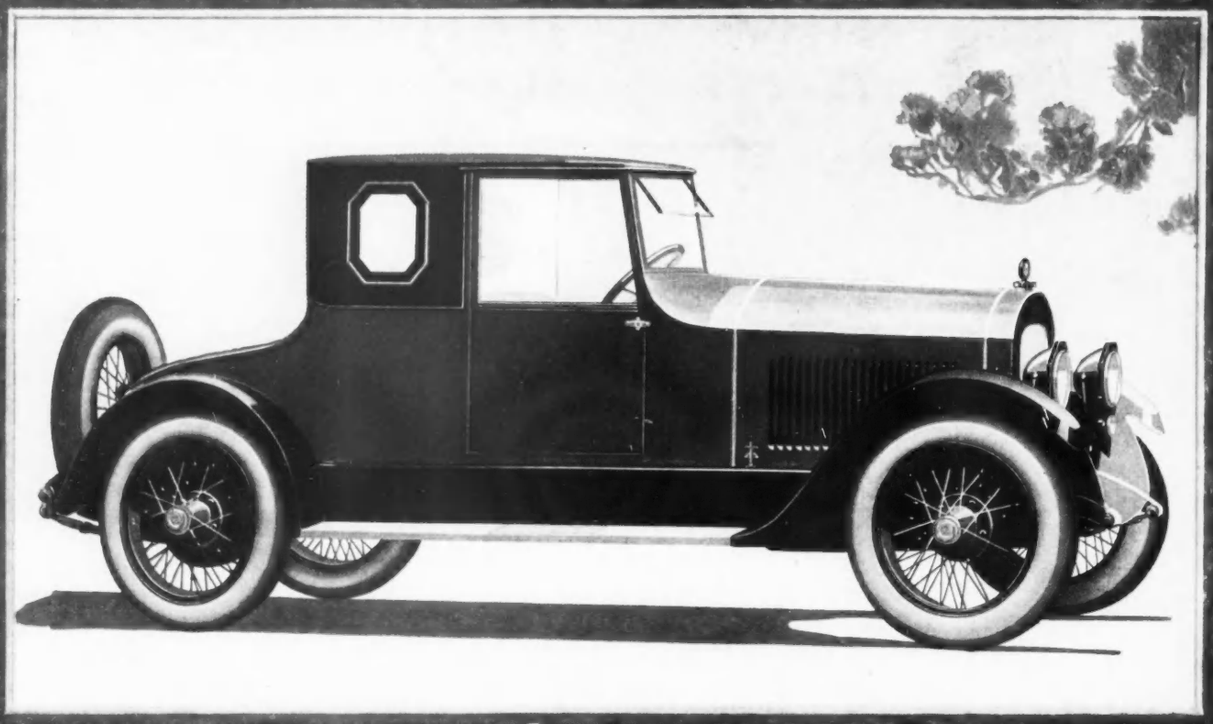
The chassis — the lightest on the road for its wheelbase, 127 inches — includes all the finest universally approved mechanical units.

Five custom style bodies—the Silhouette in either four or seven passenger—the Playboy — the Brougham — the Town Sedan.

Optional colors for the Silhouette—Burgundy Old Wine and Brewster Green.

JORDAN

JORDAN MOTOR CAR COMPANY, *Cleveland, Ohio*



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